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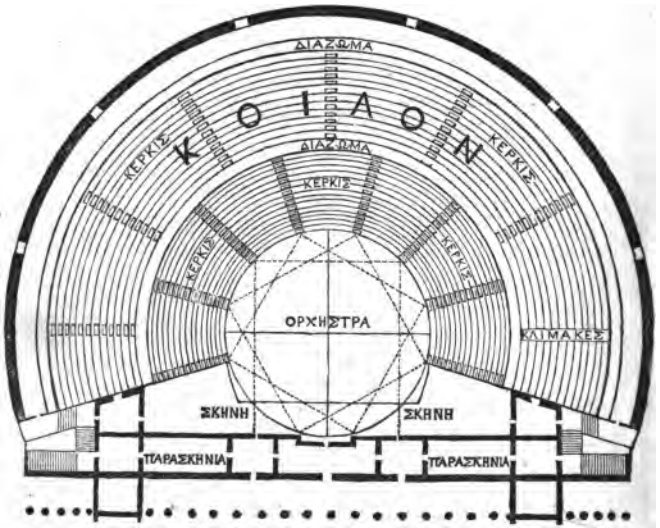
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THE
ATHENIAN STAGE,

&c.

PART I.
ORIGIN AND PROGRESS OF ATTIC TRAGEDY.

§ 1. *Its origin.*

Our knowledge of the origin and growth of Attic tragedy 1 is exceedingly confused and imperfect, derived as it is from notices in ancient writers, which are not only rare, but in most instances very brief also, and so vaguely expressed as to admit of various interpretations.

For the most part they consist either of short occasional 2 disquisitions, or of extracts selected with very little judgment or critical skill by the grammarians and lexicographers of a later period; or even of mere conjectural fillings up of a broken and ill-defined outline. Under such circumstances, instead of wondering at the contradictory theories advanced by different writers, we are rather forced to acknowledge the extreme difficulty, not to say impossibility, of tracing with even tolerable accuracy the different steps by which Attic tragedy gradually attained perfection. Instead, therefore, of attempting a complete history, we B shall content ourselves with using such materials as we possess, without entering on the discussion of questions, the solution of which, however desirable, seems scarcely possible with our limited means of information. The parent

B

- (2) of tragedy, according to the unanimous testimony of all the ancient writers who have employed themselves in tracing its origin, was the dithyrambus, a hymn in honour of Dionysus [Bacchus], which was sung in very ancient times at the festival of that deity (probably by mummers fantastically dressed), but without any very strict attention to regularity or arrangement. At a later period however, chiefly by the exertions of Arion, in the 40th Olympiad, the dithyrambus was elevated to the rank of a poetical composition, which was chanted by an organized choir, and accompanied with appropriate and *mimetic* gesticulations.
- The style of these choral songs was probably from the very first exceedingly animated (in accordance with the character of the Dionysiac worship), giving expression to the extremes of human passion—boisterous joy or frantic grief.
- Thus the dithyrambic odes were either of a jovial or of a solemn and melancholy character. The former were sung at the commencement of spring, when men read the history of their god's birth in the universal fruitfulness of nature; the latter at the approach of winter, which typified his captivity and sufferings. It is in the winter-dithyrambic that we must, of course, expect to find the germ of tragedy. Perhaps we may venture to ascribe its origin to Arion, who is called by Suidas "the inventor of the tragic mode" (εὐρητής τραγικῆς τρόπου); but neither this expression, nor the passage from which it is extracted, is so clear as to be altogether free from ambiguity. One thing, however, seems tolerably evident, namely, that the words in question were, at least, intended to express the grave and melancholy character imparted by Arion to those choral songs, in which the perils and sufferings of Dionysus were narrated, in contradistinction to the light and joyous tone of the spring-dithyrambic.
- And this view is confirmed by a passage of Herodotus, in which he tells us that in Sicyon, in the time of the tyrant Cleisthenes (Ol. 45, B.C. 600), the tragic choruses were solemnly sung, not in honour of Dionysus, but in commemoration of the sufferings of the hero Adrastus, and that they were restored by Cleisthenes to the worship of Dionysus. In this passage the expression "tragic" is clearly used in the sense of "melancholy," "pathetic," such being the meaning universally assigned to the term in

the days of Herodotus. We also gather from the passage, (3) that the subject-matter of these Sicyonian dithyrambics had **once** been the *sufferings* of Dionysus, otherwise neither could they have been transferred to the *sufferings* of another hero, as to a kindred subject, nor could the historian have spoken of the choruses having been *restored* to him, after having been employed to celebrate the calamities of Adrastus.

It is evident then, as we have already said, that Herodotus uses the expression in the sense in which it is employed by Suidas, when he speaks of Arion as the "inventor of the tragic mode."

Whether we are to attribute this transfer of the dithyrambic chorus from the service of Dionysus to that of other heroes, to the old Sicyonian tragic poet Epigènes (who preceded Thespis), must be mere matter of conjecture; but it seems not altogether improbable, that the passage in Herodotus formed the groundwork of the few scattered notices which are found in other writers respecting him, as well as of the assertion of Themistius, that the Sicyonians were the inventors, and the Athenians the perfectors of tragedy. We are further told by Suidas, that "Arion was the first, who established a chorus and sang a dithyrambus, and gave names to that which was sung by the chorus, and introduced the satyrs with metrical speeches."

The meaning of the first part of this sentence is tolerably clear: that Arion was the first, who established and organized a regular chorus, in contradistinction to the irregular choruses of an earlier period, and that he himself conducted the performance as precentor; for it is evident that he could not have been the only singer, since we know that the dithyrambus was a choral hymn, chanted by a band of performers. The words which follow present a more formidable difficulty. According to the generally received interpretation, they mean that Arion composed dithyrambics, to which he gave distinctive titles suggested by the subject, or the rhythm, or perhaps even by a variation in the arrangement of the chorus. To these hymns he gave names, like Simonides, one of whose dithyrambics bears the title of "Memnon." The satyrs he seems to have introduced with the view of restoring to the choral songs (which had now attained a certain degree of poetical

(6) elegance) a portion of their ancient jovial character; in
 A the same manner as, at a later period, the satyric drama
 was associated with tragedy at Athens. It must be confessed, however, that the words of Suidas seem rather to hint at, than actually to express, such a meaning; yet the interpretation is in some measure borne out by a passage of Zenobius, in which, commenting on the proverb οὐδὲν πρὸς τὸν Διόνυσον, he says, that it was suggested by the practice, common among dithyrambic poets, of introducing digressions on the subject of Ajax and the Centaurs: and "therefore," he adds, "it was afterwards thought desirable that the satyrs should be introduced previously to them (the dithyrambics), lest the god should seem to be forgotten altogether." Unless we believe this to be a mere conjecture on the part of Zenobius, a supposition which we are scarcely warranted in entertaining, since other interpreters have given the same explanation as regards the principal question, we must allow that he was recording a fact, and that this fact was probably the circumstance alluded to by Suidas; namely, that Arion (as was the case also at Sicyon) introduced into his dithyrambics the praise of other heroes, as well as of Bacchus; that, as a necessary consequence of this alteration, different titles were given to the hymns to indicate their subjects; and that, in order to preserve or restore to his organized choruses and their elaborate and solemn hymns, a portion of the unrestrained jollity which distinguished the ancient Dionysiac festival, satyrs were introduced, whose speeches were delivered in
 B a metrical form. We have already mentioned, that at the ancient Dionysiac festivals the performers were clothed in a quaint and fantastic disguise, which probably was intended to represent the garb of those satyrs who composed the train of Bacchus: but what position the satyrs of Arion occupied with reference to the dithyrambic chorus, or what part they bore in their songs, we have scarcely any means of ascertaining. If we might hazard a conjecture, we should say, that, supposing the expression προσιδάγειν, in Zenobius, not to be corrupt, the coarse raillery and fantastic tricks of the satyrs formed a sort of prologue, or
 C prelude, to the dithyrambus properly so called. Buffoonery and rollicking joviality were too closely interwoven with the very essence of a satyr, to permit the omission of

those characteristics from any exhibition which professed (6) to be a representation of him. But this, after all, is a merely a conjecture, to which we should be sorry to attach undue importance. It is sufficient for our purpose to know that the conjunction of the satyrs with the more polished dithyrambus, was effected by Arion; and this connexion, as it existed in ancient times, throws considerable light on the more modern union of the satyr-play and tragedy. Further, the very term "tragedy," *τραγῳδία*, is derived by some from these satyrs, who were vulgarly called goats (*τράγοι*), from their resemblance to that animal: hence the name, which literally signifies "the song of the goats." But this etymology, although adopted by the ancient grammarians, seems scarcely probable. It is more likely that the term was derived from the sacrifice of a goat, the ravager of the vineyard, on the altar around which the chorus sang their hymns. Thus it would signify, literally, the "song of the sacrifice of the goat," a term employed to indicate not merely tragedy, in the strict sense of the word, but also the dithyrambus, the cradle of the drama. Whether the old tragedy of Arion was of an epic or dramatic character, that is to say, whether it consisted of narration or conversation, we have no means of ascertaining with certainty; for a passage of Athenæus, in which the subject is slightly mentioned, can scarcely be adduced in support of any theory. He says, "The ancient satyric poesy, like the tragedy of the same period, consisted of choruses, for which reason they had no actors;" meaning, undoubtedly, by "satyric poesy" (*σατυρική ποίησις*), those jovial performances of the satyrs which are said to have been introduced by Arion, and by "tragedy," the serious dithyrambic choral hymns. The very fact, however, of his making a distinction between satyric poesy and the tragedy of the same period, is confirmatory, to a certain extent, of the opinion which we have advanced, that the satyrs introduced by Arion performed a distinct piece, in the form either of a prologue or of an interlude.

A passage of Diogenes Laërtius is more to the purpose, 7 in which he says, "anciently the chorus alone performed in the tragedy; but afterwards Thespis introduced an actor, to give a breathing-time to the chorus." Even allowing that the word *διαδραματίζειν*, employed by Diogenes, does

- (7) not bear the precise meaning assigned to it in the theatrical terminology of a later period, it is still evident that he intends to attribute to the chorus a business-like activity, which, in a certain sense, may be termed dramatic, as bearing a resemblance, however faint, to the performance of the actual drama. Otherwise he would scarcely have employed such a term. A confirmation of this opinion may be found in the words of Aristotle, in the 4th chapter of his Poetics: "Tragedy was at first improvised by the precentors of the dithyrambic chorus; and, after many changes, made as improvements gradually suggested themselves, attained at length its proper and permanent character."
- B The number of actors was increased from one to two by Æschylus, who abridged the performances of the chorus, and made the dialogue the chief part of the representation. Three actors and the decoration of painted scenery were introduced by Sophocles. It was also late before a nobler plot and more majestic form of expression were substituted for the short myths and ludicrous diction which betrayed its satyric origin. The metre was also changed from the tetrameter to the Iambic. For the tetrameter was originally adopted as being more in accordance with the satyric and saltatorial genius of the poetry; but when dialogue was introduced, the subject-matter itself suggested a suitable metre."
- 8 What were these extempore performances, or autoschediasmata, mentioned by Aristotle, in his sketch of the origin and progress of Attic tragedy, as the form in which it first appeared, but short narratives related by the precentor for the purpose of elucidating and completing the myth which formed the subject of the choral song? We may suppose, that, after the chorus had recited the dithyrambus, or a portion of it, the choragus, or precentor, came forward, and delivered an extemporary address, in which the sufferings and adventures of Dionysus, or other heroes, which had been already sung by the chorus, were narrated at greater length, and, perhaps, in a certain sense, represented by mimic gestures and tones of voice. It is also possible, that the choral song and the improvised narrative several times alternated with one another during the performance.
- 9 If this be the meaning of Aristotle's words, and our

interpretation of the short notice of Arion in Suidas be (9) also correct, we may reasonably form some such notion as **A** this, of the earliest tragedy (whilst it was still entirely appropriated to the Bacchic cultus), or, if you please, of the dithyrambus, from which the new species of poetry was already beginning to develop itself; the satyrs with metrical speeches were added, as a sort of subordinate accompaniment (*πάρεργον*), to enliven the dithyrambic choruses, as regulated by Arion, whilst the dithyrambus *itself* was elucidated and completed by the introduction of **impromptu** narratives, related by the choragus, or precentor. The following conjectural, but by no means improbable, description of these autoschediasmata, is given by Dr. Müller: "The expression of Aristotle, that tragedy is indebted **B** for its origin to the precentors of the dithyrambus, seems to justify the conclusion, that in the ancient Bacchic worship, the precentors played a part distinct from the chorus. Whether they represented Dionysus himself, or his attendants, it would seem that their business was to relate the dangers which threatened the god, and his eventual triumph, whilst the chorus expressed their feelings as energetically, as if the scenes narrated by the precentor were actually occurring in their presence." A similar opinion has been expressed by other writers, who maintain that the origin of tragedy must be sought in those short myths which were narrated, independently of the chorus, **by** the precentors. Welcker leaves the question undecided as to the manner in which these stories were represented. "It might," he says, "have been much after the fashion of a ballet, with songs and gesticulation; and if this were the case, it is impossible to say whether the chorus took any part or not in these mimic representations: or the precentor alone may, perhaps, have interspersed the dances with those stories, which, at a later period, were more graphically represented in the dialogue, the chorus listening, and dropping here and there a word expressive of satisfaction or disapprobation."

We cannot, however, altogether agree with the following **10** remarks of Dr. Müller. "The chorus considered itself **D** in the light of a company attached to the service of Dionysus, and consequently of its own accord entered into the character of the satyrs, whose duty it was to attend on

(10) the god not only in his hours of jollity, but in seasons of a difficulty and danger, and who were therefore qualified to express fear and horror, no less than joyousness and satisfaction. We are assured by Aristotle, and many of the grammarians, that the most ancient tragedies were of a satyric character; and this is confirmed by the fact that Arion, who is said to have invented the tragic dithyrambus, is also generally supposed to have been the introducer of satyrs into this species of poetry." Now the words of Suidas, according to our interpretation of the passage, would seem rather to indicate that the satyrs were altogether distinct and stood apart from the dithyrambic chorus.

- 11 The information which we possess on the subject is too scanty to warrant our pronouncing a decided opinion respecting the character of the stories related by the precentor; but, speaking in general terms, we should say that they received their colouring from the jovial nature of the festival, and the rollicking buffoonery of the satyrs. And this we believe to be the meaning of Aristotle, when he says, that it was long ere tragedy rose to elevation of style from the petty myths and ludicrous modes of expression which indicated its satyric origin. After this manner, then, the dithyrambus developed itself in the Doric states, c Sicyon and Corinth. When we call it tragedy, we merely use the expression in its first and original meaning, and would define it to be a species of poetry consisting of choral hymns sung by choristers, who formed a circle round the altar of Bacchus, possessing both an epic and a mimetic element, the former in the improvised narratives of the precentor, the latter in its expressive gestures and dances; and accompanied by the performances of satyrs (the creatures of an earlier period) who spoke in verse, and whose hearty merriment and uncouth gambols served and were intended to give a general character of joyousness to the exhibition.

§ 2. *The Attic tragedy.*—*Thespis.*—*Phrynichus.*—*Choerilus.*—*Pratinas.*—*Aristias.*—*The satyric drama.*

- 12 It was at Athens that tragedy developed itself in its dramatic form. Here, as in other places, tragic dithyrambs were performed, probably in the Lenæum, a spot conse-

crated to Dionysus, and during the Lenæan festival, which (12) took place at the season when all the Grecian states mourned the sufferings of the god. Hence, at a later period during the Lenæa the tragic representation preceded the comedy; whereas at the great Dionysia, which occurred in the spring, the comedy was first represented.

The invention of tragedy is attributed by the almost 13 unanimous voice of antiquity to THESPIA, a native of Icaria, on the ground of his having, by the introduction of a single actor, taken the first decided step towards giving a dramatic form to the dithyrambus. Whether the dithyrambus in Attica developed itself independently at that period, or whether it adopted the accompaniment of satyrs, we have no means of ascertaining. All that we know is, that no mention whatever is made of satyrs in any author who speaks of the invention of Attic tragedy by Thespia: and this fact, if not absolutely conclusive, is at least presumptive evidence, that in this respect it differed from the Doric dithyrambus; and that, even if the satyrs ever found their way from the Doric states into Attica, and bore a part in the Dionysiac solemnity, Thespia, whose chief attention was devoted to the cultivation of the dithyrambus, properly so called, soon placed them in the background, and very probably entirely banished them from the Athenian stage. c The actor of Thespia was not, according to the common notion, a mere narrator of myths, distinguished from the rhapsodist only by his mask and the tone of his recitation, but one who held a conversation with the chorus, as his name, ὑποκριτής, clearly indicates. "On this conversational character of the actor," says Welcker, "were founded the various changes which afterwards took place: for it would have been impossible to associate a second or a third performer with the first, if he had been, unlike the others, a mere declaimer. That the expression ὑποκριτής is to be d taken in a peculiar sense we learn from the words of Aristotle, as quoted by Themistius, that 'the PROLOGUE and SPEECH were invented by Thespia;' a phrase which can only signify that a conversation was held with the chorus by the actor, who came forward to speak the prologue." By the term prologue, as it is defined by Aristotle in another place, we must undoubtedly understand that portion of the tragedy which preceded the first song of the chorus,

(13) and which at first consisted merely of a speech delivered
 A by the actor. According to this view, the arrangement of one of the tragedies of Thespis stood nearly thus—First, the actor came forward and delivered a speech in which something was narrated; then the chorus sang; and next followed a conversation between the actor and chorus. At a later period, when the number of actors was increased, the prologue was extended so as to form a distinct scene.

14 The remark of Diogenes, that Thespis introduced a single actor for the purpose of giving a breathing-time to the chorus, even allowing the reason assigned to be an improbable one, would seem at least to indicate that, in the conversations between the chorus and actor, the speeches of the latter were of considerable length.

15 To many persons this introduction of a single actor may,
 B perhaps, appear but an insignificant step towards the dramatic development of tragedy: but when we remember that this one actor “in his time played many parts” in the representation of which he was materially aided by the change of masks (an invention also of Thespis), we may fairly imagine the complete, though rude, representation of a plot by means partly of narration and partly of conversations between the actor and chorus. Messengers and
 C heralds, important personages even in the later tragedy, here, of course, played all the principal parts, although the chorus also bore a considerable share in the action of the piece. The pauses between the scenes, occasioned by the withdrawal of the actor to prepare for a new character, were filled up by the chorus with songs, a practice which was retained even in the later and more perfect tragedy¹. It is impossible to determine with exactness the general composition of the chorus, and its relation to the actor or
 D actors. As, however, the strictly choral portions of the tragedy—the songs, that is, and dances which the Chorus performed, in addition to the part it sustained in the general action of the piece—were of great length, we may fairly suppose that the speeches of the actor, on which the choral songs were founded, formed, in comparison, but a small portion of the whole tragedy.

16 The titles of some of the tragedies represented by Thespis

¹ See Note A at the end of the vol.

were, "The Priests," "The Youths," and "The Contests of Pelias or Phorbas." Of the subjects of these pieces, and the manner in which they were treated, we of course know nothing, for not a single fragment of one of them has been preserved, nor is it quite certain that even the titles are genuine. From a passage in Plutarch's "Life of Solon" (chap. 29), it is plain that Thespis himself undertook the part of the actor. The words to which we refer are, "When Thespis began to represent his tragedies, and the novelty of the thing attracted many spectators, Solon saw him appear on the stage as an actor, according to the practice of the old tragedians."

From this we may infer that as yet Thespis did not recognize an actor independent of the chorus; for we can hardly suppose that he would himself have been content with the subordinate office, whilst the grand duty of conducting the chorus was discharged by another. In his time the chorus and its performances were matters of paramount importance; and the precentor who could bring on the stage a body of well-trained choristers, with their parts cleverly arranged, was sure of honour and reputation. On the other hand, the part of the actor was insignificant as compared with that of the chorus; we may, therefore, fairly suppose that in the pieces represented by Thespis, he was not a distinct personage from the chorægos. We are told by Suidas, that Thespis appeared on the stage in the 61st Olympiad. The same author informs us, that he was in the habit at first of smearing his face with white lead, then with vermillion, and that at a later period he introduced linen masks. He was especially patronized by Pisistratus, to whose encouragement tragedy was indebted in its infancy for its favourable reception at Athens, and for the prominent position which it thenceforth assumed as an essential component part of the Attic Dionysiac festival. Thespis was succeeded by Phrynichus, Choerilus, Pratinas, and his son; contemporaries partly of one another, partly of Æschylus, and one or two of them perhaps even of Sophocles: consequently, they were the originators of the practice, which afterwards became an established custom, of producing tragedies agonistically, that is, as poems whose authors and exhibitors contended for a prize.

PHRYNICHUS, the son of Polyphradmon, an Athenian, 18

- (18) appeared on the Athenian stage in the first year of the 67th Olympiad, B.C. 512. Like his predecessor Thespis, he was contented (at least, until the appearance of Æschylus with his popular improvements) with a single actor, who played different parts in succession. Suidas calls him a pupil of Thespis, and mentions two novelties introduced by him—the representation of female characters, not only by the chorus, but by the actor; and the use of the Trochaic tetrameter. We owe the first dialogue probably to the introduction, by Phrynichus, of an actor distinct from the choragus, for whose especial use the Trochaic tetrameter seems to have been invented. But his chief merit, no doubt, consisted in his lyrical and orchestral improvements, the dramatic arrangement of his plots, and the tact with which he appropriated the treasures of ancient mythology. “To Phrynichus and Æschylus,” says Plutarch, “tragedy is indebted for its earliest pathos.” Yet, in spite of the pertinacity with which tragedy thenceforth claimed these myths as her own, the lyric-orchestral element still prevailed, as we learn from a problem of Aristotle, in which he asks, Why was Phrynichus rather a lyric [than a tragic] poet? The answer suggested is, “Because in the tragedies of that period the lyric songs were much more numerous than the metrical speeches of the actors¹.” The sweet and melodious compositions of Phrynichus were still popular, especially with the old, in the days of Aristophanes; and how fully they were appreciated by the great comic poet himself, we may learn from a passage in the “Birds,” in which the nightingale compares her own song to the strains of the ancient tragedian. And in the Thesmophoriazusæ, Agathon says to Mnesilöchus, “Of course you have heard of Phrynichus, how beautiful he was and how elegantly he dressed: and, therefore, were his dramas also beautiful; since the writings of a poet must always be the reflection of his own character.” In the “Frogs,” too, Æschylus acknowledges that he sometimes altered the choruses of Phrynichus to suit his own tragedies. The opinion which we have expressed, that in the tragedies of Phrynichus the lyrical parts were more numerous than the

¹ Aristot. Probl. xix. 31. Διὰ τί οἱ περὶ Φρύνιχον ἦσαν μᾶλλον μελοποιοί; ἢ διὰ τὸ πολλαπλάσια εἶναι τότε τὰ μίλη ἐν ταῖς τραγωδίαις τῶν μέτρων.—[See Note B at the end of the vol.]

conversational, seems, according to Dr. Müller, to be confirmed by what we know respecting the arrangement of one of his pieces, the "Phœnissæ." (18)

"It would seem," he says, "that Phrynichus divided the great dramatic chorus into sections, to each of which he assigned a distinct part, with the view of enlivening those huge lyric masses by variety and contrast. Thus, in his most celebrated piece, the Phœnissæ, which he seems to have brought out in the fourth year of the 75th Olympiad, B. C. 476, and in which he celebrates the glorious achievements of Athens in the Persian war, we find the chorus composed on one side of Phœnician women (as the title indicates), that is, of virgins from Sidon and the neighbouring cities, who had been sent to the Persian court, and on the other of Persian nobles, who formed a council of regency during the absence of the king." This, although merely a conjecture, is by no means improbable. The "Phœnissæ" seems to have been the *chef-d'œuvre* of Phrynichus, and was probably the piece recorded in an inscription as having been brought out with great magnificence in the fourth year of the 75th Olympiad, by command of Themistocles, as the most glorious commemoration of his triumphs.

That it was highly esteemed by Æschylus, seems also manifest from his having taken it as the groundwork of his "Persæ." Another of his compositions, the "Fall of Miletus," rather, perhaps, a lyrical cantata, than an historical drama, derives a certain amount of reputation from the narrative of Herodotus, who informs us that when this tragedy of Phrynichus was represented on the stage at Athens, the whole audience burst into tears; and that the Athenians fined the poet a thousand drachmas, and forbade the repetition of a performance which so vividly recalled to their recollection the sufferings of their brethren in Asia. With regard to the fine, which seems to have been most unreasonable, we may attribute its imposition partly, perhaps, to the indignation of the Athenians at having a day of rejoicing desecrated by the recital of melancholy poetry; but chiefly to political motives, it being deemed highly inexpedient that the people should be reminded of the disastrous events of that period.

- 21 CHŒRILUS, a very prolific writer of pieces for the
 A Athenian stage, was a contemporary of Phrynichus. Of his life and character as a poet nothing has been preserved which throws any light on his efforts for the improvement of tragedy. An old poet calls him "The King of the Satyric Drama," from which we may conclude that his attention was chiefly directed to that branch of poetical composition: but the honour of having invented the satyric drama belongs undoubtedly to
- 22 PRATINAS. This poet, who was a native of the Doric
 B Phlius, must have been a tragic writer, since we find his name recorded as one of those who contended with Chœrilus and Æschylus for the prize of tragic composition; but he is better known as the inventor and introducer of the Satyric Drama. The history of this invention is very simple. At Phlius the dithyrambic choruses, with the addition of the satyrs, had been retained without any important alterations since the days of Arion. On visiting Athens, Pratinas, who was forcibly struck with the beauty of the tragic drama, and encouraged by the success which had attended the efforts of its inventors, seems to have conceived the design of improving it by the addition or revival of the satyirical performance, which, if it was ever known at all at Athens, had long since been thrown into the background by its rival.
- C This, as we conceive, was the origin of the "satyr-plays." Under the direction of Pratinas the satyrs assumed the form of a dithyrambic chorus, without, however, losing any of their distinguishing characteristics.
- 23 The invention of Pratinas was very favourably received by the Athenians, who loved to foster the growth of their infant drama. In Chœrilus and Æschylus the poet found two zealous fellow-labourers in this new field of poetic literature; and all seemed anxious to place the lively and vigorous bantling in the position, with reference to her elder sister, which had been secured for the satyrs by Arion, when he associated them with the dithyrambic chorus, as the restorers, to a certain extent, of that ancient joviality by which the Dionysiac festival had been distinguished in days of
 D yore. Of the peculiarities of the satyric drama we shall speak hereafter. Very little more is known of the life and labours of Pratinas. Suidas tells us, that he left behind

him fifty dramas, of which thirty-two were "satyr-plays." (23) Among the ancients they ranked next to the compositions of Æschylus as the most distinguished of their kind.

Of his son ARISTIAS, to whom the Phliasians erected a statue in the market-place of their city, we are told that he was no less celebrated than his father as a writer of satyric dramas. He flourished contemporaneously with Choerilus, Æschylus, Sophocles, and even with Euripides. We may, therefore, conclude, that he followed the example of those illustrious writers in gradually circumscribing the lyric and orchestral parts of the chorus, which seem to have obtained an undue ascendancy in the dramas of his father.

§ 3. *Æschylus, Sophocles, and Euripides.—Trilogies and tetralogies.—Character of the satyric drama, or 'satyr-play.'*

In the first year of the 70th Olympiad, ÆSCHYLUS, 25 then in his twenty-fifth year, appeared on the Athenian stage as the rival of Pratinas. On this occasion the old hustings, which had hitherto answered the purpose of a theatre, broke down, we are told, under the weight of the performers, an accident which occasioned the erection of a stone theatre. To a lively imagination, these two events might seem to typify the fate of tragedy before and after the time of Æschylus. For as the rickety and inconvenient wooden fabric fell to the ground as soon as its boards were trodden by the feet of Æschylus, and a stately and commodious edifice of stone supplied its place; so was the ancient tragedy, with all its poverty and meanness, dashed in pieces by his magic wand, and the ground on which it stood, occupied by the majestic fabric of his own noble poetry. To carry out the simile, we may add, that as the talents of other artists were required for the full embellishment of the magnificent structure erected by Phidias, so was the work of Æschylus indebted for its completion to Sophocles, and for its adornment to Euripides. The alterations and improvements which Æschylus, and subsequently Sophocles and Euripides, introduced into the ancient tragedy were, the addition of a second, and afterwards of a third actor; the abridgement of the choral songs; the establishment of a complete orchestra; the intro-

(25) duction and extension of the trilogy and tetralogy; and, A lastly, the more artistical arrangement of the stage, the chorus, and the actors. The sweeping reforms effected by Æschylus, entitle him to the honourable distinction of being called the "Father of tragedy."

26 By the addition of a second actor and a regulated dialogue, and the occasional introduction of a messenger, he was able to exhibit in a connected story the events which occurred both on and off the stage. By a judicious change of dresses and masks he was also enabled to represent a variety of characters. The songs of the chorus were now kept within due bounds, and the sentiments which they expressed were rendered subservient to the main business of the piece. Thus the dialogue and the development of the plot were the most prominent features of the performance¹; and tragedy became not only more comprehensive as regarded its subjects, but more animated in its representation. It was now, for the first time, possible to represent a myth from the commencement to the end of the story. In order to give more decided prominence to the dramatic principle, by still further circumscribing the duties of the chorus, and rendering the plot more complicated by the introduction of other characters and situations, Sophocles introduced a third actor; but we nowhere read of any addition being afterwards made to this number.

27 Thus was tragedy organized by the introduction of a c second and third actor, and the strict definition of the relative duties of actors and chorus. A great alteration was also made in the orchestral arrangements: for even allowing that in the time of Æschylus a variety of dances and of grouping was considered necessary to give full effect to his scenes, yet we know that under Sophocles tragedy gradually lost this ballet-like character.

28 The subjects of their tragedies were taken by Æschylus, Sophocles, Euripides, and all the contemporary as well as later tragedians, from the old myths and legends, the

¹ These facts are distinctly stated by Aristotle, in his Poetics, iv. 15: *καὶ τό τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε, καὶ τὰ τοῦ χοροῦ ἡλάττωσε, καὶ τὸν λόγον πρωταγωνιστὴν παρεσκεύασε.* The meaning of the concluding words is this, that by increasing the number of actors, he made them, and not the chorus, the chief performers.

never-failing sources from which every poet derived his (28) inspiration. In a passage preserved by Athenæus, Æschylus calls his own works "morsels from the well-furnished table of Homer;" an expression which would seem to comprehend, not merely the *Iliad* and *Odyssey*, but the minor poems also of Homer, and the compositions of that class of poets of which he was the acknowledged representative. Thus we find in the tragedies of Æschylus a deficiency of dramatic action, which reminds us of the style and character of Epic poetry. In the words of Bernhardy, "The tragedy of Æschylus is of simple construction, entirely devoid of dramatic mystery, and advancing by undisguised but slow steps towards the catastrophe of a plot, which is indebted for its development rather to lyric skill and visible representation than to extraneous movement."

It was partly the influence thus exercised by Epic poetry 29 over the economy of tragedy, and partly the readiness with which the master-mind of Æschylus perceived the advantage which would be gained by rendering the circle of mythologic story, as adapted to the drama, more comprehensive, which led him to introduce the trilogical form into his tragedies. From this period we may date the commencement of a practice, which prevailed during the entire golden age of Attic tragedy, of every poet producing not one, but three tragedies. The three which Æschylus on each occasion brought out simultaneously may be called a whole, either because they are successive portions of the same story, or from their mythological and historical relations to one another. This group of tragedies was called a trilogy.

Supposing each of the trilogies of Æschylus to have 30 occupied as much time in the performance as three separate tragedies on distinct subjects, we must seek the cause of this prolixity in his close adherence to the epic plot, and his consequent inability to compress his myths within narrower limits, not to mention the difficulty which he experienced in entirely emancipating his dramas from the trammels of epic composition and arrangement. When we remember, too, that the choral songs, although limited in comparison with those of his predecessors, were still long enough to protract the representation by materially interfering with the main action of the piece, we shall be

- (30) inclined to allow that the trilogical form in the tragedies of
 A *Æschylus* owes its origin not so much to the poet's intention of producing a more artistically-constructed story, as to the accidental circumstance of his being less a master of the Epic subject-matter and the dramatic form than *Sophocles*, and consequently less capable of compressing his plots. Even the oldest and most simple tragic composition may be styled a sort of trilogy, containing, as it did, three divisions of the same story, the beginning, middle, and end, represented by the three exits and entrances of the actors.
- 31 Scanty as our information is on this subject, we may yet
 B safely treat as an almost indisputable fact, the assumption of *Welcker*, that the tragedies of *Æschylus*, with scarcely any exception, are to be viewed in the light each of a single act, belonging to a three-act tragedy; but that the bond which unites them is not always the mere mythical connexion of the same story. To take the two most striking instances: the connexion of the three *Orestean* tragedies (the *Agamemnon*, *Choëphoræ*, and *Eumenides*) is purely mythical, but the trilogy of the *Phineus*, the *Perseæ*, and *Glaucus*, has merely a mythical fore- and back-ground (so to speak), the three pieces forming a whole by virtue of the idea which pervades them all, of the triumphs of the Greeks over the Barbarians.
- 32 Attempts have been made to establish some more definite
 C rule, by which the abstract idea which pervades each trilogy may be ascertained. But such a theory must either be very partial, if restricted to a trilogy which has reached us entire; or a mere hypothesis, if it be extended to those which we have lost. A much more interesting, as well as profitable employment may be found in studying *Welcker's* remarks on the distinction between the compositions of *Æschylus* and Epic poetry.
- 33 The chief difference between these two descriptions of
 D poetry appears to him to be, "that in the Epic, there is an unbroken sequence of events, whereas in *Æschylus* the events are brought forward in groups; and thus occurrences are passed over, which either arise out of the relative position of the characters as they are represented, or are summed up briefly, and, as it were, by accident, at the conclusion, for the better elucidation of the story. The grand move-

ments, on which the whole plot turns, are brought forward (33) in bold relief; but the unravelling of that which is already ^A decided, and the causes which produced it, are left in a great measure to the imagination and reflection of the spectator."

It is also worthy of remark, that in the trilogy the second ³⁴ piece generally surpasses the others in interest, although even here it would be impossible to lay down a strict rule, since the poet sometimes allows himself to deviate from the usual course. It is sufficient for our purpose to know that, generally speaking, the dramatic interest, properly so called, does not steadily increase with the progress of the story, the middle being the point at which, for the most part, it attains its greatest height. In a religious and moral ^B point of view, indeed, the conclusion may be considered the most important portion of the piece, because in it is first developed the idea on which the agitated feelings of the spectator may repose in peace."

In adding a "satyr-play" to his trilogy, Æschylus did ³⁵ no more than follow a practice which had been already established, for the sake of keeping up the remembrance of the old jovial festival of Dionysus, and reviving the spirits of the spectators, which had been depressed by the melancholy termination of the tragedy.

Whether these satirical dramas were connected or not ³⁶ with the trilogy, as regarded their subject-matter, we have ^C no means of ascertaining with certainty. "The tone and objects of the two pieces," says Welcker, "were so opposite, that it is difficult to imagine any common idea or common chain of narrative. It is just possible, indeed, that Æschylus, in imitation of the ancients, if such were really their practice, composed his afterpiece with some reference to the tragedy which preceded it: but if such were the case, the link which connected a piece of a totally different character with that which must be considered a complete and perfect whole, must have been very loosely rivetted. Both species ^D of poetry were admissible at the festival, and we should rather suppose, that the short afterpiece which followed the tragedy was merely intended to calm the agitated feelings of the audience, and send them away in good humour."

This would seem to be the place for the introduction of a ³⁷ few remarks respecting the character of the satirical drama.

- (37) Unfortunately, of all the poems of this class we possess but
A one entire piece, the Cyclops of Euripides : the other specimens are mere insignificant fragments, and, in many cases, only the titles ; and even these last are in some instances incomplete, and in others of very doubtful genuineness. All that can be gathered, or conjectured, from the study of them has been put together by Welcker, in his admirable essay on the character of this description of drama. "The chief beauty of this invention (we may say its very essence), consists in the contrast between the old satyr-chorus of the country and the modern tragedy of the city, and in the amalgamation of the spirit and tone, the form and arrangement,
B of opposite characters and different eras of the art. The plot taken as a whole, was of a tragic character, but the performers appeared in picturesque dresses, under the open canopy of heaven, amidst the wildness and solitude of a woodland landscape, surrounded by the goat-like attendants of the rustic Bacchus. So far from the invention of Pratinas being a confused jumble of different species of poetry, the union was so perfect, that the curiosity of the spectators was kept alive, not merely by their interest in the main plot, but by a sort of collateral anxiety to discover how the fantastic and demon-like attendants of a god would demean themselves in the society of the mythic, but for the most part mortal characters, of whose wild and thrilling, but still earthly adventures, they had accidentally become the witnesses, and, in some sort, the partakers.
C Moreover, this drama was not merely a revival of the old rustic festival, as regarded its jovial character and tone ; for even supposing the gravity of the action, taken as a whole, to have been rendered secondary to the exhibition of the old satyr-dramas, still the attraction for the more refined spectator was not so much the restoration of the antique, as the new sources of interest opened up by the happy alternation of the ancient and modern, the rustic and the urban,
D the vulgar and the heroic. The personages of ancient fable, those heroes who moved between the gods, on the one hand, and the monsters of earth on the other, remained in the satyr-play the same as they had always been in Epic poetry and in tragedy, except that their solemnity was more or less relaxed, in order to avoid the inconsistency of satyrs taking part in the representation of a purely tragic story.

Thus the language of the hero was in some degree lowered (37) to suit that of the satyrs and Silenus, whose sallies of buff-^Aoonery must often have extorted from him replies, the style of which was not so much in accordance with his own character as the result of his connexion with the chorus.

The Epic itself was interwoven with scurrile jests, which 38 originated with the chorus; but to lower the heroes themselves, by turning them into mere merry-andrews, never seems to have been the object of the satyric drama. Most of the stories were of a cheerful character; such, for instance, as the adventures of Bacchus, the love-passages between Hercules and Omphale, &c. Under the same head may be classed the popular legends, which are seldom very exciting in the narration, even although many parts of the subject may be in reality calculated to awaken feelings of horror. On such stories, domestic and foreign, the writers of the ^B satyric drama founded many of their plots. The subject had never been attempted by the graver muse of tragedy, and, therefore, was a legitimate field for the display of that jovial spirit which had been handed down with the older species of representation.

The adventures of the allegorical personages and gods 39 were probably as little calculated as the other stories to excite strong emotions. All this accords exactly with the definition given of the satyric drama by Demetrius; that it is a **BURLESQUE TRAGEDY**¹, in which a grave mythical subject is represented ludicrously, simply because the satyrs did not understand gravity. As a whole, the satyric drama, ^C whether we view it objectively and separately, or as connected with the representation, never ceased to be a tragedy, although its tone was lowered; but, regarding it in connexion with the satyrs, its character was absolutely and thoroughly burlesque. It is not, therefore, by mere accident that, except the stories of the cunning of Ulysses, Polyphemus, and Circe, no traces are found in the satyric drama of the poetry of Homer, or any other of the Epic poets of the same class; particularly, that not one of the satyr-plays touches on the tragic events of Trojan and Theban story. The whole circle of Epic and elevated ^D poetry was unknown to the simple inhabitants of the coun-

¹ [*Παιζουσα τραγῳδία*, as contrasted with tragedy in its serious moods.]

(39) try, consequently the satyr-play, which was invented for
 A their diversion, confined itself for the most part to those in-
 artificial popular legends, which, although homely in form,
 and imperfect as delineations of character, were most suit-
 able for such representations. The grand distinction be-
 tween the satyr-play and comedy is sufficiently obvious.
 The latter is the production of a lively and sportive genius,
 ever on the watch to raise a laugh by a ludicrous distortion
 or droll colouring of its subject; the former is merely a dis-
 play of *naïveté*, the satyrs having no ideas beyond those
 which they communicate to the audience, and exciting
 laughter, not by the utterance of any preconceived jokes,
 but by the ludicrous effect which their whimsical, though
 natural, expressions of opinion produce on the mind of the
 educated spectator.

40 Neither has the satyr-play any thing in common with the
 B parody, which is always accompanied with reflection, and
 grounds all its wit on the expression of odd notions; whereas,
 the satyrs, even though they seem to parody, may rather be
 said to misunderstand than deliberately to travesty, and to
 make *themselves* ridiculous, rather than to raise a laugh at
 the expense of others. Another broad distinction is, that
 the object of comedy in exciting ridicule is to instruct and
 improve, but that no such end is proposed to itself by the
 satyric drama.

41 The conjunction of the trilogy with a satyr-play was
 C called a TETRALOGY, and its representation a DIDASCALY
 (*διδασκαλία*). The term "tetralogy" was probably invented
 at a later period, after the introduction, by the poets, of three
 entirely distinct tragedies and a satyr-play, in the place of
 a trilogy. "There were now four distinct pieces; one of
 which was separated from the others by its standing satyr-
 chorus and the correspondent tone of the performance, even
 more decidedly than the three were divided from one
 D another. When this designation was afterwards applied
 also to the trilogies of Æschylus, with their accompanying
 satyr-play, because men had at that time accustomed them-
 selves to take the tragedies of his trilogies separately, we
 find Aristarchus and Apollonius avoiding the incorrectness
 and inconsistency of this form of expression, by speaking
 of the trilogy without the satyr-play." The poet who first
 altered the trilogical form in the tragic didascaly was

SOPHOCLES, the successor of Æschylus. He brought out, (41) it is true, like his predecessor, three tragedies and a satyr-play at the same time; but his pieces were no longer closely connected by their subjects and the identity of the myth. Each tragedy contained in itself a complete and perfect whole.

Sophocles was followed by EURIPIDES and the other tragic writers, with the exception, perhaps, of two or three, who, as far as we can gather from the titles of their tragedies, revived the plan of Æschylus. The production, however, of four dramas at once had already become an established practice, which was imitated by every poet. The only change introduced by Euripides was the substitution for the old satyric drama, properly so called, of a poem with a cheerful conclusion, which might in a certain sense be called a burlesque tragedy, and which completely answered the purpose of a satyr-play. This was his "Alceste." Whether Sophocles, and other contemporary or later tragedians, adopted this innovation, we have no means of ascertaining. It would be judging unfairly of the didascalies of Sophocles to imagine, because the single tragedies are unconnected by a mythical and historical chain, that therefore the poet has made a retrograde movement, and abandoned that artistical trilogical arrangement which we admire in the Orestæa of Æschylus; nor is it reasonable to seek, as some modern writers have done, a justification of the poet in the discovery of some ethical or political bond, by which his three tragedies are united.

Perhaps this change was the result of an important step in advance, taken by the dramatic art, under the guidance of Sophocles, and an improvement on previous didascalies, which was recognized and adopted by subsequent writers. His dramas, in truth, were not a mere patchwork exhibition, or dramatic hotchpotch; but rather a nobler offering, presented by the poet to the god, and received by his contemporaries with respect and approbation. Whilst Æschylus contented himself with bringing out a single dramatic poem in three acts, Sophocles produced three tragedies.

The want of continuity in the didascalies of Sophocles and Euripides, which modern critics find such a stumbling-block, was no more viewed in the light of a defect by the ancients, than the connexion in the trilogies of Æschylus was esteemed an especial beauty. Tragedy, in all proba-

(44) bility, began with three scenes: these were stretched' by
 A Æschylus into three distinct pieces; and the last step was
 taken by Sophocles, when he brought three independent
 tragedies together on the stage, in the hope of vanquishing
 his mighty rival, not so much by the invention of new beauties
 of style and arrangement, as by the variety of his
 representations. For the arrangement of the stage, and
 the establishment of a system of theatrical economy, tragedy
 is indebted almost exclusively to the inventive genius of
 Æschylus, the additions made even by Sophocles himself
 B being very insignificant. The object of his improvements
 was to render the representation as distinct as possible from
 the every-day scenes of common life. The different portions
 of the spacious stage were laid out with great taste
 and judgment, and richly ornamented; and machinery was
 invented for the exhibition of gods and demons, who hovered
 in the air or descended in groups to the front of the stage,
 chiefly for the purpose of withdrawing the attention of the
 spectators from the changes of scenery which were going
 C on in the background. The appearance also of the actors
 was rendered imposing by means of rich costumes, masks,
 flowing robes, and cothurni, or thick-soled buskins, which
 raised them above the height of ordinary men; for it was
 considered essential that the hero should be, even externally,
 a greater personage than his fellow-mortals. Our information
 respecting the decorations of the theatre, the theatrical apparatus,
 and the costume of the actors, is unfortunately too imperfect
 to warrant our attempting the compilation of a connected and
 satisfactory account of the Greek scenic representation. The
 few particulars with which we are acquainted shall appear in
 their proper place, arranged as methodically as the circumstances
 of the case will permit.

§ 4. *The Attic tragedy, a festal solemnity in honour of
 Bacchus (Dionysus).*

45 That we may understand clearly the peculiarities of the
 D old tragedy and its scenic representations, it may be as
 well for us to consider the object, to which the performances
 of the tragic stage at Athens were dedicated. The grand
 distinctions between ancient and modern tragedy,

as regards both the composition of the piece and the manner in which it was brought out, are too obvious to require any lengthened explanation. At Athens the drama was not, as in our days, a private speculation, nor was the performance got up merely for the gratification of a limited circle of spectators. It was rather a national solemnity, a religious festival, a consecration of the best and noblest talents to the service of their god. Thus the theatre was a national institution, the representation of the drama an affair of state. Invention and execution were the offspring of the same creative brain, and Æschylus, deeply impressed with a sense of the importance and significance of these religious rites, was at once the lawgiver of tragic poetry, and the director of those scenic arrangements which gave effect to his compositions through the medium of painting and costume. From this point, then, we must commence our examination. The works of Æschylus, Sophocles, and Euripides are, in many respects, widely different from those tragedies which dramatic art has produced in modern times, as pictures more or less accurate of actual life. The Attic tragedy, on the contrary, was elevated above the every-day world; for the object both of poet and actor was to stamp the performance with an impress of mysterious grandeur.

To this pervading sense of the solemnity of the Dionysiac festival we must ascribe the energy and fire which characterized the Attic tragedy. In the words of Fr. Jacobs: "To its intimate connexion with religion the ancient tragedy is indebted for that character of unearthly grandeur which it possessed from the first moment of its existence: for its sacred office imparted to it a dignity, which no effort of art could give to a subject merely secular. Those critics, therefore, who admire only the grandeur of its construction, and see the causes of its effectiveness in the excellence of the plot, or the skill with which it has been worked out, without giving a thought to its religious character, are like the learned traveller who counts the columns of the temple and measures their proportions, forgetful all the while of the divinity whose presence consecrates the building."

But the temple is more than consecrated by this presence, the spirit of the divinity creates and pervades the forms

(47) and proportions of its architecture. And so it is with the
 A Attic tragedy. Its outward form as well as its subject
 speak of the religious end for which it was created. Our
 knowledge of this fact, that the Attic tragedy was a religious
 solemnity, celebrated in honour of Dionysus, places in our
 hands, as it were, the key of Melpomene's marvellous work-
 shop, and affords us a view of the internal and external
 economy of tragic poetry.

48 If we trace the history of tragedy as regards its growth
 and development, we shall find that, amidst all its efforts
 to attain a higher degree of excellence, there is still a per-
 tinacious adherence to ancient forms, which to our feelings,
 accustomed as they are to the movement, and flexibility,
 and energy of the modern drama, seems to circumscribe
 B the creative genius of the poet. Is, then, this attachment
 to established forms mere caprice or habit, and the self-
 imposed slavery of the tragic poet only an accidental
 occurrence? "Ancient art," says Dr. Müller, with equal
 truth and elegance, "in all its departments, clings to
 established and definite forms, which master the spirit with
 all the force of habit; and if these forms seem to fetter
 the inventive powers, still the artists of those days pos-
 sessed this advantage, that they had simply to fill up a
 given outline; and supposing the spirit imparted to this
 body to be worthy of the mighty frame which it inspired,
 then there was an approximation to the eternal workman-
 ship of nature, which the capricious and fitful efforts of
 the untrammelled human intellect could scarcely hope to
 C attain." But may not, after all, this attachment to estab-
 lished forms be merely accidental? We think not. Its
 origin may be traced, we believe, to the intimate union of
 the arts generally, and tragedy in particular, with the
 worship of the ancient Greeks. The same feeling of
 solemn awe with which the mind of man ever regards the
 mysteries of religion, the same disposition to honour and
 reverence the ancient and the established, rather than to
 despise it as obsolete, influenced the Greek in his attach-
 ment to the forms of religious worship handed down to
 D him from the earliest period of his history. The moulds,
 once for all adopted by poetry and the plastic art (the
 handmaids of religion), remained unbroken; the image
 might be polished and embellished, but it was forbidden

to cast away the form. Thus tragedy, the offspring of (48) religious enthusiasm and exalted feeling, continued during the whole course of its development to retain the character originally impressed on it by the nature of the Dionysiac solemnities. Of this fact we shall be fully satisfied by a more exact analysis of its organization.

PART II.

ECONOMY OF THE ATTIC TRAGEDY.

§ 5. *Moral characteristics of the Tragic Plot.*

TRAGEDY, although indebted in some sort for its first 49 movement of vitality to Epic and Lyric poetry, is nevertheless a new and distinct creation of the poet's art. Like Epic poetry, its business is the representation of action; but there is a wide difference in their modes of treating their common subject. It would be an error, therefore, to consider tragedy either as an amalgamation of Epic and Lyric poetry, or as an eclectic product of both; for neither of these descriptions would express the history of its origin, or harmonize with the character of its organization. Without entering further into the theory of Tragic, Epic, and Lyric composition, we are content to adopt, as the basis of our disquisitions, the well-known definition of tragedy given by Aristotle in his "Poetics:" "Tragedy is the imitation of a serious and complete action of a proper magnitude, in language rendered agreeable, but differing in different parts; where the story is acted, not narrated; effecting through pity and terror the refinement of such passions¹."

Allowing, then, tragedy to be, according to this definition, 50 the imitative representation of a story, intended to awaken sensations of pity and terror in the minds of the spectators,

[¹ By the phrase *ἡδυσμένῳ λόγῳ* (literally, sweetened language), "I mean," says Aristotle, "a language which possesses rhythm, melody and metre; and I add *χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μορίοις* (differing in different parts), because in some parts metre alone is employed, and in others melody."]

(50) and thus to effect the purification or refinement of these
 A and similar passions, the next question is, What subjects
 are best calculated to excite these emotions? To this the
 reply is simple enough, Such events and actions as are
 either accompanied or followed by grievous sufferings and
 calamities. Misfortunes, therefore, are essential to the
 plot of a tragedy, and, if not actually represented on the
 stage, must at least be in progress of development. This
 pathetic tone, which has always been the characteristic of
 Greek tragedy, was called forth in the first instance by the
 sufferings of Dionysus, and thence transferred, as we have
 already seen, to the calamities which befell the heroes of
 B ancient mythology. But it by no means follows that every
 action, the consequences of which are melancholy and
 terrible, is therefore necessarily tragical, and capable of
 exciting emotions of pity and terror. This effect is pro-
 duced only by the misfortunes of the virtuous; a pecu-
 liarity expressed in the "Poetics" by the term *σπουδαία*,
 and explained more fully by Aristotle in another place:
 "Since the business of tragedy," he says, "is to imitate
 those actions which excite terror and compassion (for this
 is the distinguishing characteristic of such an imitation),
 it is evident, in the first place, that the tragic poet ought
 not to represent the change from prosperity to adversity
 as happening to a virtuous man, for that would excite
 neither fear nor compassion, but only disgust; nor should
 this change happen to a vicious character; for such a plan
 is of all others the most opposite to the genius of tragedy,
 being neither gratifying in a moral point of view, nor
 C calculated to awaken either pity or terror. Nor, on the
 other hand, should the poet represent villains as falling
 from prosperity into misfortune; for this, although morally
 gratifying, would excite neither pity nor fear; the former
 being the feeling produced by witnessing *undeserved* mis-
 fortune, the latter by some resemblance between the sufferer
 and ourselves. It behoves, therefore, the tragic poet to
 adopt an intermediate course, neither representing his
 characters as persons of eminent virtue, nor as involved in
 misfortune by deliberate vice, but rather through some
 D error. They should also be men highly honoured and
 prosperous; for example, Œdipus, Thyestes, and other
 distinguished persons of such families."

The meaning of these words is plain. The subject of 51 the tragic poem should be the actions and adventures of A virtuous men, since theirs are the only misfortunes which excite emotions of sympathy, pity and terror, in the minds of the spectators; and these calamities should be occasioned by hallucinations and aberrations from that eternal rule of right and morality, by which all the thoughts and actions of men ought to be directed. Such errors are not the result of moral depravation, but may rather be attributed to an objective or subjective confusion, in which either the movements of the man are hampered by external hindrances, or his moral sense blunted by error and passion, and thus a certain amount of guilt is incurred through transgressions which are in a great measure involuntary. To express the whole in a few words: the B heroes, whose misfortunes are to move us, should be neither gods nor devils, but beings like ourselves, only as perfect as possible. For even the most virtuous men that ever lived are not safe from a false step, when Atê, the demon of blindness, assails them. "The higher a man stands," says Göthe, "the more subject is he to the influence of demons, and the more jealously should he watch over himself, lest he wander from the right way¹."

The first requisite, then, of a tragic plot is that its charac- 52 ter should be virtuous. This condition was always strictly C observed by the Greek tragic writers in the golden age of tragedy, nor is any deviation perceptible until the time of Euripides, whose poetry marks the commencement of its decline. On the other hand, neither the vicious, nor the base, nor the abandoned, find any place among the characters of Æschylus and Sophocles, whose moral sense forbade the representation of depravity. It is self-evident, however, that all the characters represented in a tragedy cannot be equally virtuous; for in such a case there could be no conflict between right and wrong, nor any reconciliation of contending parties: yet all, even the least noble and perfect, contemplated with reference to their position, and the motives which prompt their actions, are to a certain extent in the right. Take, for example, the Atridæ in the "Ajax" D of Sophocles, Creon in the "Antigone," and Ulysses in the "Philoctetes." Unmitigated villany is never represented in

¹ See Note C at the end of the vol.

(52) the tragedies either of Æschylus or Sophocles¹. Euripides,
 A on the contrary, whose tragedies are of a less ideal cast, and who delights to paint, in true but unflattering colours, the passions and peculiarities of mankind, has introduced personages who may almost be called villains—the Achæan princes, for instance, in the “Troades,” Polymestor in the “Hecuba,” and Menelaus in the “Orestes,” whose character Aristotle himself adduces as an instance of unnecessary and exaggerated wickedness. An excellent example of tragic morality may be found in the character of Œdipus, whose crimes were committed unconsciously and involuntarily, and whose story extorts from us the avowal, that under similar circumstances we should probably have acted as he did.

53 To the influence of Atë, that accursed demon, who leads
 B men into temptation, and, stupifying soul and sense, hurries them away to deeds of horror, the demonic personages of the Greek heroic age were especially subject. Consequently the tragic poet found an inexhaustible treasury of appropriate subjects in the myths, which recorded the combats, and dangers, and sufferings of those demigods and heroes: and such subjects must have been welcome in proportion to the distinctness with which they lived, almost like the personages of real history, in the memories of the Grecian people.

54 Before we proceed further in our investigation, it may not be amiss to take a general survey of this mythic ground.

§ 6. *The myth considered as the groundwork of Greek Tragedy.*

55 The subjects of Attic tragedy were drawn, as we have said,
 C from the rich storehouse of ancient mythic lore, to the entire exclusion of history properly so called. Historical dramas and character-pieces, so common in the present day, were never attempted by the Greek tragic poets; for the “Phœnissæ” and “Conquest of Milêtus” of Phrynichus, and the “Flower” of Agathon (we do not reckon here the “Persæ” of Æschylus) are not perhaps, in reality, such an exception to the general rule as their titles (all that has been preserved of them) would seem to indicate. At all events, they do not disprove our assertion, that the tragic writers selected their subjects from the myths of the heroic

¹ See Note D at the end of the vol.

age. If we inquire the reason of this limitation, the reply (55) is obvious, that these myths are peculiarly suitable for ^A tragedy, because their subjects are in themselves in the highest degree tragical. It is also worthy of remark, that at the period when tragedy developed itself, and was rapidly advancing towards perfection, history was still in its infancy, and that men had been accustomed to understand and appreciate the compositions of the tragic poet long before those stirring times which furnished subjects for the pen of the historian. Nor must we, whilst attributing to these two facts the limitation to which we have before alluded, altogether lose sight of the circumstance that tragic representations always retained in some sort their original characteristic of being a religious solemnity; and consequently that tragedy, although it might transfer its allegiance from Dionysus to other heroes, could never descend to the service of ordinary mortals, since such a step would have altogether deprived it of its religious character. The Greek heroic fable was a web of national and local traditions, honoured alike as an adjunct of religion and an introduction to history, impressed on the memories of the people by ancient usages and monuments, and prepared by the Epic poet for the service of tragic art.

As regards its subject-matter, Æschylus may be called ⁵⁶ the creator of Attic tragedy, for he was the first who c selected myths of an interesting and pathetic character from the ancient Epos, the Homeric and Cyclic poems; and, if we compare the titles of his tragedies with the Epos, we shall at once perceive how largely he availed himself of its treasures. A glance at these titles will also show that his trilogies, with very few exceptions, were founded either on the poems of the Epic cycle taken as a whole, or, at least, on the most remarkable portions of them; for we very rarely find him making any use of their minor ramifications, or of isolated local traditions. Sophocles ^D also remained for the most part true to the cause of Epic poetry. The titles of his tragedies show, that more than half of them were taken from the Epos, or engrafted on branches of it by way of continuation. His favourite was the Trojan mythic cycle, and next to that the Theban. For the smaller portion he has chosen the Argonautic fable,

(56) a few Argive and Mycenian myths, and some Attic and
 A demonico-heroic legends. Considering, then, that the poems of these earliest and most distinguished tragic writers were founded principally on the Epic cycle, we may fairly accord to its inventor, Homer, the title conferred on him by the ancients of "The Father of Tragedy." The limits of the tragic mythic circle were greatly enlarged by Euripides, who availed himself of the obscure as well as the more prominent adventures and calamities of princely houses, heroes and heroines, and invented new subjects, especially in the department of female passion, as readily as he invested with fresh interest those which had been
 B already handled by his predecessors. In a word, the rich mine of the tragic myth was worked by him so industriously, as to leave to his successors the embellishment and alteration of the same subjects, rather than any opportunities of discovering fresh treasures for themselves. To his patriotic dramas especially, he imparted a charm and a comprehensiveness which delighted to embrace even the soil of Attica and its renown.

57 In the choice of his subjects, Euripides was chiefly distinguished from Æschylus and Sophocles by his comparatively
 C sparing adaptation of the myths of the post-Homeric Epos, scarcely more than a third of his tragedies deriving their plots from that source. The legends of the Theban kings supplied, it is true, the subjects of more of his tragedies than of those of Sophocles; but, on the other hand, he makes less liberal use of the heroic myths of the Trojan cycle, especially from Memnon downwards. The Odyssey, too, of which Sophocles availed himself so freely, has not furnished a single
 D tragedy to Euripides. Taking, then, a general view of those tragedies of the three great masters, of which the text, or at least the titles, have been preserved, we should say that their system of tragic mythology is derived chiefly from the legends of the Trojan war, in an inferior degree from stories of the royal houses of Thebes and Argos, more sparingly still from those of the houses of Cætolia and Thessaly, including the fable of the Argonauts; and lastly, from tales of individual heroes, such as Hercules and Theseus, whose adventures supply a mythic cycle of their own, forming a connecting link between the fables of the heroic age and the legends of Attica. To these were

added, from time to time, various local fables; but the (57) demonic, mystic, and barbaric matter, which occupies so A prominent a position in the Dionysiac myths, must be considered rather the property of the Satyric drama than of tragedy. For reasons, to which we have before alluded (see page 21), the writers of the Satyric drama rarely borrowed their subjects from the Epos. The exceptions to this rule are the "Proteus" and "Circe" of Æschylus; the "Judgement of Paris," the "Bridal of Helen," and the "Strife of the Deities," of Sophocles; and the "Cyclops" of Euripides.

§ 7. *Of the Tragic Characters.*

Since tragedy represents ACTION, and action requires 58 actors, whose individuality is the result of their peculiar B modes of thinking and feeling, it is evident that next in importance to the mythus, or fable, which furnishes the plot, is the delineation of character and manners.

"The fable," says ARISTOTLE, "is the principal part— 59 the soul, as it were, of tragedy, and next in importance are the manners." For manners, according to the same authority, four things are necessary. They must be GOOD, APPROPRIATE, LIKE, and UNIFORM. Good characters are virtuous persons, such as we have before described as essential requisites of a tragedy. The propriety of delineation of character consists in the correct adaptation of the language to the circumstances of the speaker. Horace alludes to this requisite in his "Ars Poetica." "It makes a great difference," he says, "whether the speaker be a slave or a hero, a man of ripe years or an ardent youth, a haughty dame or a bustling nurse, a wandering trader or a tiller of the ground, a Colchian or an Assyrian, one brought up at Thebes or at Argos." And in another place, "If you wish to secure the applause of the spectator, you must impress on each age its peculiar stamp, not assigning to the youth the part of the greybeard, nor that of the boy to the full-grown man, but adhering closely to the character appropriate to each." This rule has been D violated by Euripides on several occasions, particularly in his "Melanippé," whose language is cited by Aristotle as an example of impropriety of character. We allude to her

(59) exposition of the natural philosophy of Anaxagoras, as derived from her mother the prophetess¹.

- 60 With reference to the third requisite, *similarity*, which is
 A of the greatest importance in tragic characters, SCHILLER has the following remarks: "We must first form a conception of the calamity which we desire to represent, an operation of the mind which is only practicable when the event coincides with some previous passage of our own lives; for the possibility of a man's entertaining a feeling of compassion or of fear depends on his perception of a similarity between his own condition and that of the sufferer. Wherever this similarity exists, compassion necessarily follows; where it is wanting, such a feeling is impossible.
 B The more apparent the similarity, the more lively are our feelings of pity, and *vice versâ*. In order to enter fully into the feelings of another, it is essential that our minds should be in such a condition as to receive the same impressions from the same external circumstances. I mean, we should be able to exchange persons with him, without any violent stretch of the imagination." This similarity is of a twofold description; for it may be considered with reference either to the modes of thinking and acting of the period in which the plot of the tragedy is laid, or of the times and the spectators for whose amusement it is written.
 C Now it is evident that the similarity of characters as regards the thoughts and feelings of his own time is more worthy the consideration of the tragic poet than the other, which we will call the historical, since it is this similarity which secures the attention of the spectators, being, as it were, the reflection of their own experience. The Greek tragic writers, therefore, acted wisely in confining themselves to this similarity of character,—a mode of proceeding which was facilitated by the circumstance of the ancient myths being partly delineations of native manners and character, and partly narratives which neither attempted, nor in fact
 D admitted any very exact adherence to historic truth. Con-

¹ [Some fragments remain of "Melanippé the Wise," a tragedy of Euripides, the subject of which is a curiosity. Part of this very speech is preserved by Dionysius of Halicarnassus, and it is this masculine philosophy that is here understood to be censured as an impropriety of character.—*Note to Twining's Translation of Aristotle's "Poetics."*]

sequently these delineations of character are often little (60) more than the portraiture of their own times, or the reflection of their own thoughts and feelings. With regard to the fourth requisite, *uniformity*, Aristotle gives us the following explanation: "Even if the character imitated should be un-uniform, it must still be represented as *uniformly un-uniform*," and complains of the violation of this canon in the "Iphigenia in Aulis" of Euripides, "for the Iphigenia who supplicates for life has no resemblance to the Iphigenia of the conclusion." To these requisites Aristotle adds another, which he considers the most important of all—*ideality*. "Since tragedy is an imitation of what is best, we should follow the skilful portrait-painter, who, whilst he produces a likeness, at the same time improves on the original. In the same manner the poet, whilst he imitates the character of the passionate, or the indolent, or others of a similar description, should produce an example of a good rather than a ferocious character; as Achilles is drawn by Agathon and by Homer¹."

Having made these general remarks, let us next proceed 61 to the consideration of the characters themselves, as they are depicted in the dramas of Æschylus, Sophocles, and Euripides.

§ 8. *The Characters of Æschylus, Sophocles, and Euripides.*

The characters of ÆSCHYLUS and SOPHOCLES agree in 62 being ideal types of some abstract conception, a coinage, of which the standard never varies; whilst those of EURIPIDES, on the contrary, are representations of individuals, and consequently of indefinite and changeable value. "It strikes me," says Schiller, in a letter to Göthe, "that the characters of the ancient tragedy are all more or less ideal masks, and not such individuals as I find in Shakspeare, and in your own works. For example, Ulysses in the 'Ajax' is evidently only the ideal of cunning narrow-

¹ [Σκληρότης plainly relates only to his first instance, of the ὀργίλος, the *angry* character, of which it seems to express the extreme degree. The sense of the passage then will be, that in order to reconcile the *first* precept, of the Χρηστόν, with the *third* of the ὁμοιον, the character should be brought as *near* to a good one as is consistent with the circumstance of likeness.—*Note to Twining's Translation.*]

(62) minded prudence, as Creon in the 'Œdipus,' and the 'Antigone' is of mere cold-blooded regal dignity. Such characters are the best for tragedy; they explain themselves more readily, and their traits are more permanent. Nor is any violence offered to truth; for such characters are as distinct from the cold creations of mere reason as they are unlike mere individuals." To this Göthe replies: "You are quite right in thinking that the characters of ancient tragedy, like the forms of the statuary, possess an abstract beauty, which can attain its highest degree of excellence only by means of that which we call style." These judicious remarks are more applicable to the writings of Æschylus and Sophocles than to those of Euripides.

63 In the tragedies of the two elder poets, the distinct and perfect conception of the characters is antecedent to the formation of the plot, the action of which is regulated and defined by them; whilst in those of Euripides their development advances, *pari passu*, with the progress of the action. They are dramatic tools employed by the poet to fashion his work according to a plan previously laid down. The peculiarities of the three great representatives of tragic art will be more easily understood, if we consider the times in which each of them flourished. Æschylus was in the full vigour of manhood, when his countrymen defeated the Persians on the plain of Marathon. He had himself borne arms in the Athenian ranks, and played a conspicuous part in that mighty drama of which the events were still fresh in the memory of the Grecian patriot. A warrior of Marathon, he was one of those heroic Athenians of the old stock, in whose manly breasts were implanted the seeds of that greatness, which shot forth with such inconceivable rapidity at the close of the Persian war. Thought and action, word and deed, were then in perfect unison: religion and government were established on a firm basis, for the waves of a stormy democracy had not yet threatened to sap their foundations.

64 The course of political events was influenced by the eloquence of the agora only in so far as the character of the speaker gave weight to his words. In those times lived and flourished the poet Æschylus: and the image of them is reflected in his ideal characters, the leading traits of which are elevation of soul, strength of mind and truthfulness.

ness, either in its simple form or exalted by enthusiasm. (64)
 Nervous and vigorous characters, lofty and noble images ^A borrowed from the heroic age, and figures of speech, brief and often rudely expressed, but full of significance and grandeur, are the distinguishing peculiarities of his tragedies, the personages of which are almost all of them remarkable for courage, a stubborn will and unbending resolution in their contests with their adversaries. There is besides in them all, what Schiller calls an "enduring, pervading, permanent principle," which remains unaltered throughout the piece, and imparts its tone to every speech and action. The times of *Æschylus* were also partly those of *Sophocles*.¹ On his youth shone the reflected glories ^B of the Persian wars, his manly growth kept pace with the rising power of Athens, and he witnessed the triumphs, but not the decay, of the Attic commonwealth. Surrounded as he was by enlightened contemporaries, and living at that period of the age of *Pericles*, when a transition took place in every relation of life, as well as every department of art, from the rude and hard symmetry of the olden time to elegance and ideal beauty, *Sophocles* laboured strenuously to advance the cause to which the noblest spirits had dedicated their energies. The distin- ^C guishing peculiarities of his tragic characters, and the relation which they bear to those of *Æschylus*, are described with remarkable truth and accuracy by *Bernhardy*. "The characters of *Sophocles*," says this writer, "possess an individuality, the result of the poet's manifold experience, and without ceasing to be symbols of an abstract conception of the virtuous, are enlivened by the artistic detail of their various and delicately pictured lineaments, and supplied with all the energetic vigour of personality by means of the contrasts which they exhibit. Their ^D future destiny is the result of their own actions, not of a dark and incontrollable fate, the progress of which is marked by oracles and visions. Here all is human and dependent on the free-will of man. However different in comprehensiveness and grandeur, the characters of *Sophocles* are invariably distinct and palpable, nervous and ideal, according to the rule laid down by himself; but they remind us not unfrequently of the cold rigidity of the sculptor's marble." His delineations of character are

(64) richer and more graphic than those of Æschylus; and
 A their traits are brought out into bolder relief by judicious
 contrasts; for example, Electra appears more noble when
 compared with Chrysothémis, and Antigôné with Isméné.
 He has also studied more profoundly the peculiarities of
 the female character; its self-sacrificing love, its heroism,
 its burning thirst after revenge, its gentleness, and its
 weakness. In the Tecmessa we have an instance of un-
 selfish affection; in Deianira, of jealousy delineated with
 incomparable poetic skill and truth; in Clytæmnestra, of
 the pangs of a woman's guilty conscience, which would fly
 B even from itself. And what exquisite judgement is exhi-
 bited in the construction of his male characters! The
 savage, violent Ajax and the reflective Agamemnon; the
 crafty yet dignified Ulysses and the youthful and amiable
 Neoptolemus; the lofty Tiresias and the haughty arbitrary
 Creon; the gentle Œdipus on Colonus, and the choleric
 Polynices, who rushes wildly on his own destruction. In
 the characters of Æschylus we find a certain stability,
 which they retain throughout the whole course of the
 tragedy, while those of Sophocles, on the contrary, owe
 their development to the action of the piece, and the
 C transition from one key-note to another. And all this he
 does so advisedly, as continually to exhibit a character at
 the commencement in a light altogether different from that
 in which it is afterwards naturally and unavoidably placed
 by the development of the plot.

65 Although Euripides flourished only eleven years later
 than Sophocles, and even died before him, he belongs
 nevertheless to a generation in which the qualities which
 had co-existed so harmoniously in the characters of Sopho-
 cles had become irreconcilably antagonistic. Euripides
 in his works is the poetic representative of the ochlocracy.
 His were the days of political and religious distraction, an
 age in which the majority of the people possessed a sort of
 superficial knowledge, which, in most instances, was made
 to supply the place of education; an age of feebleness and
 instability, in which oral instruction was substituted for
 mental discipline, sentimentality for feeling, and a morbid
 D craving after disputation for a love of science. It was an
 age in which the vigour of intellect necessary for under-
 standing the poet's lofty conceptions was daily declining;

when men, too indolent to endure the fatigue of long-(65) continued thought, required every idea to be presented to them in its completeness, and every image in its perfect beauty. Euripides, the child of this period, did homage unreservedly to the prevailing spirit of the age. Instead of the spark of godlike genius which gave birth to the glowing conceptions of Æschylus and Sophocles, he possessed merely great poetical talent, improved by the oratorical and philosophical studies common in his time. For the cultivation of his mind, he was chiefly indebted to the conversation and instruction of the philosophers Anaxagoras, Protagoras, Prodicus, and Socrates, whereas both his predecessors remained untrammelled by the shackles of school philosophy, and derived their views, like the Greeks of an earlier and better age, partly from the traditionary teaching of poetry, and partly from their own experience of actual life. Euripides never took any prominent part in public affairs. Content with catering for the taste of the age, he could scarcely fail to secure the approbation of a great majority of his contemporaries; whilst, on the other hand, such spirits as Aristophanes ridiculed him as one who represented and pandered to the weaknesses and errors of their times. Welcker justly observes, "The shafts of comic wit in the 'Frogs' of Aristophanes are all aimed at the same weak point in the character of Euripides, I mean his abandonment of ideality, and his descent not merely from the heights of artistic and ideal nature, but even from the vantage-ground of virtue and simplicity occupied by his predecessors." This want of ideality is chiefly distinguishable in his characters, which were so different from those of Sophocles as to draw from that poet the remark, "I represent men as they ought to be, Euripides as they are." Whilst the personages of Sophocles retain their majestic stature, Euripides divests his of the idéal grandeur and loftiness, ascribed to them by the ancient myths, and brings them on the stage in all the weakness and littleness of modern degeneracy. We cannot fail to remark, also, how liberally they gratify the passion of the Athenians of that day, for listening, and speculating, and doubting, and criticizing, and hair-splitting, and general maxims. Subjects from common life are introduced with all their petty and every-day details, *e.g.* when

(65) Hermiōné, in the "Andromāché," expresses an opinion that
 A a man ought not to suffer his wife to receive visits from
 strange ladies, lest they should corrupt her with their
 vicious talk; or when Medēa makes a long speech on the
 lot of women in general. It would seem that Euripides
 devoted himself more especially to the study of the female
 character; for in almost all his tragedies we find pertinent
 observations respecting the mode of life and habits of
 women. The deed prompted by passion, the bold under-
 taking, the fine-spun scheme, all originate with them,
 whilst his men are condemned to play a very subordinate
 B part in the action of the drama. This delineation of female
 character derived much of its completeness, accuracy, and
 delicacy from the principle of love, introduced by Euri-
 pides into his tragedies¹.

66 Even children are often brought on the stage by Euri-
 pides. He delights in exhibiting his characters in a
 pitiable guise, and thus producing by means of outward
 appearances an effect which Sophocles and Æschylus
 C always repudiated. Thus the heroes of antiquity, such
 as Menelaus, whom tradition places before us in all the
 splendour of power and moral worth, are compelled to
 tread the boards clothed in rags, the very personifications
 of hunger and shivering wretchedness. His Telēphus,
 who furnishes so much amusement to Aristophanes, was a
 miserable beggarly object. Orestes on his sick bed, and
 Electra, were also characters intended to excite commise-
 D ration, by the exhibition of outward suffering. "The
 characters of Euripides," says Bernhardt, "are mere re-
 presentations of actual life, the creatures of dramaturgy
 without any concrete stability; consequently they are often
 feeble and flat, represented with more of homely fidelity
 than moral fire, and possessing rather reflective eloquence
 than princely dignity: thus they descend without difficulty
 to the condition of the beggar, and the same personages
 undergo, as occasion requires, the most remarkable trans-

¹ The conduct of Euripides in withdrawing women from the
 seclusion in which they lived at Athens, as well as his general
 delineation of the female character, furnished subjects innumerable for
 the caustic satire of Aristophanes. Yet he was wrong in represent-
 ing the poet as a woman-hater: for his portraits of women are at
 least as often honourable as discreditable to the sex.

formations." As it was impossible for Euripides, whilst (66) thus exhibiting men in the unvarnished meanness of their every-day character, to elevate the sentiments of the spectators in the same degree as Æschylus and Sophocles, he endeavoured, instead, by a masterly representation of the passions in all their natural violence, to work on the feelings of an age which had entirely lost sight of moral ideality. And here he displays all the excellence of an accomplished painter of life and manners. Euripides was the first of the tragic poets who penetrated the very soul of man, analysing his passions, and forcing his way into the dark recesses of the human heart. In his tragedies we find the first germ of a principle which brings the ancient nearer to the modern drama—the principle, we mean, of fidelity to nature. Hence the writers of the new comedy, Menander and Philémon, esteemed Euripides very highly, and selected his delineations of character as the best models for their own imitation.

§ 9. *Completeness and Unity of the Tragic Action.—Unities of Time and Place.*

Another requisite in the economy of tragedy is the completeness and unity of the action, which, according to Aristotle, ought to be complete and entire (τελείας καὶ ὅλης). Every work of art, whether it belong to poetry or the plastic art, if it hope to produce the desired effect, must form a whole: and every whole consists of parts. The perfection of art, then, consists in having all the necessary parts so arranged as to form one harmonious whole¹. Now the unity of a tragic action, in so far as it is the fusion of

¹ "We have defined tragedy," says Aristotle, "to be an imitation of an action that is complete and entire; and that has also a certain magnitude; for a thing may be entire and a whole, and yet not have any magnitude. By entire I mean that which has a beginning, a middle, and an end. A beginning is that which does not necessarily suppose any thing before it, but which requires something to follow it. An end, on the contrary, is that which supposes something to precede it, either necessarily or probably, but which nothing is required to follow. A middle is that which both supposes something to precede and requires something to follow. The poet, therefore, who would construct his fable properly, is not at liberty to begin or end where he pleases, but must conform to these definitions. Again, whatever is beautiful, whether it be an animal, or any other thing

(67) various events into one whole, supposes completeness, for
 A incomplete parts cannot be so united. The unity of tragic action depends on the causal connexion of individual events, which belong to one another as cause and effect, are united by an inherent necessity, and in this union present a complete whole to the mind, so as to leave no space for accidental occurrences and events which are merely connected by external causes. On this subject Aristotle has the following remarks. "A fable (or action) is not *one*, as some suppose, merely because the hero of it is one; for numberless events happen to one man, many of which are such as cannot be connected into one event: so also there are many actions of one man which cannot be connected
 B into any one action. For, as in the other imitative arts one imitation is an imitation of only one thing; so here, the fable, being an imitation of an action, should be an imitation of an action that is one and entire, the parts of it being so connected, that if any one of them be either transposed or removed, the whole will be destroyed or changed, for whatever may be either retained or omitted, without making any sensible difference, is not, strictly speaking, a part."

68 This unity of action, which is founded only on the law
 C of causality, is often violated in the tragedies of Euripides, either by the unnecessary interpolation of scenes, for the connexion of which (their tendencies being distinct from those of the main plot) he is obliged to have recourse to

composed of different parts, must not only have these parts arranged in a certain manner, but must also be of a certain magnitude, for beauty consists in magnitude and order as therefore in animals and other objects a certain magnitude is requisite, but, that magnitude must be such as to present a whole easily comprehended by the eye; so in the fable a certain length is requisite, but that length must be such as to present a whole easily comprehended by the memory. The measure of this length, if referred to actual representation in dramatic contests, is a matter foreign to the art itself but, if we determine this measure by the nature of the thing itself, the more extensive the fable consistently with the clear and easy comprehension of the whole, the more beautiful will it be, with respect to magnitude. In general, we may say that an action is sufficiently extended, when it is long enough to admit of a change of fortune, from happy to unhappy, or the reverse, brought about by a succession, necessary or probable, of well-connected incidents.—
 "Poetics," Part ii. § 5, *Twining's Translation*.

extraneous means; or by arraying one after another in the (68) same piece (for the sake of bringing about moving situations) a variety of adventures, which might have befallen one man, but are not subject to the law of causality. As proofs of this, we need only cite the "Hecuba" and "Troades".

With the unity of action are associated, as distinguishing characteristics of the economy of Greek tragedy, THE UNITIES OF TIME AND PLACE. It is true, that in most of the tragedies which have reached us these unities have been strictly observed; but they are rather to be viewed in the light of accidents, arising out of the peculiarities of Greek tragedy, than as essential properties of the drama or laws of this description of poetry. For since the tragic writers restricted themselves to the representation of a simple, continuous, and rapidly developed plot, the unities of time and place must have followed in most instances almost as a matter of course. And besides, the action of the drama was carried on from beginning to end in presence of the chorus, a band of witnesses, always the same, and remaining in the same place; the poet, therefore, had scarcely any choice, but to limit the scene to one spot and the time to a single day. Lastly, the unity of place was rendered easy, by the character of the actions which were exclusively deemed worthy of representation. For, if we consider for a moment what sort of actions, when imitated on the stage, are most likely to interest our feelings, we shall acknowledge that they are not corporeal

¹ Genius loves simplicity—wit delights in entanglement. Genius can only be occupied with events, which are necessarily connected—with chains of causes and effects. To refer these to one another; to weigh the former against the latter; entirely to exclude mere accidents; to take care that whatever happens shall happen so that it could not have happened otherwise;—this, when genius labours in the field of history, is its mode of transmuting the [hitherto] useless stores of memory into nourishment for the mind. Wit, on the contrary, regarding, as it does, not the necessary connexion of facts, but simply their similarity or dissimilarity, when it attempts a work which should have been reserved for genius alone, amuses itself with events which have nothing in common but the date of their occurrence. To knit these together, and to interweave and entangle their threads in such a manner that we are every moment losing one of them in the other, for ever falling out of one bewilderment into another,—this is the province and the glory of wit.—LESSING.

(69) deeds, undertaken in silence, and executed by the strong
 A hand, but those operations of the mind, those reflections
 and resolutions, which react on the soul of man, because
 it is from the soul of man that they derive their birth.
 Such operations being easily expressed and completely
 developed before the eyes of the spectators by means of
 language, there is no occasion for change of place. On the
 other hand, those events which are not developments of
 thought, but mere outward acts, such as single combats,
 battles, murders, burials, sacrifices, &c. which often happen
 in distant places, are never represented on the Greek stage,
 even in cases where there were no great scenic difficulties
 to be overcome, but are always related as having happened
 B elsewhere. The old Epic plan of narration sufficed for the
 communication of these events to the audience, as far as
 such information was essential to the progress of the action.
 Hence the standing parts of messengers and heralds, whose
 elaborate recitals (ρήσεις ἀγγελικαί) are found in a form
 more or less prolix in almost every tragedy¹. Here, then,
 we have another reason for the strictness with which the
 Greek tragic writers observed the unity of place. Yet
 even Æschylus, whose management of his plots most
 nearly resembles the economy of the Epic poem, never
 scruples, for the sake of producing a more striking effect,
 to overleap the narrow boundaries of time and space.

¹ The ACT itself, so far as it is CORPOREALLY accomplished, is not, strictly speaking, a subject of interest to the MIND: it is only the MOTIVES on the one side, and the RESULTS on the other, that the dramatic poet is required to unfold; and this object is more readily attained by graphic description than by actual representation. And when we consider, moreover, that the Greek tragedy possessed, in consequence of its origin and religious character, a seriousness, a dignity, a precision, a severity of declamation and gesticulation, not to be found in the representations of real life produced by our modern tragic writers; and remember how strictly, for the same reason, the unities of time and place are observed, with very few exceptions, in the old tragedies; we cannot fail to acknowledge the necessity and reasonableness of the want of incidents, or, to speak plainly, the absence of murder and stabbing on the Greek stage. To desire the enactment of these scenes on the stage, instead of being content with the recitals of them by the messengers, would be well-nigh as absurd as for an ancient Roman, accustomed to the bloody sports of the arena, to wish that our players should actually put one another to death.—KÖCHLY, *Dissertation on the "Antigone" of Sophocles*.

The question how far the scenic representation rendered 70 the observance of these unities desirable, will be considered a in another section.

§ 10. *The Catastrophe of the Tragic Plot.—Complication and Development — Simple and complicated Tragedies.— Revolution and Discovery.*

The plan of the tragic plot, from beginning to end, con- 71 sists of a concatenation and intermixture of single deeds and events, and advances, in accordance with the laws of necessity and probability, through opposition and entanglement, towards a definite goal. The soul of this movement, B its growing pathos, admits of no lingering in particular spots, no careless forgetfulness of the ultimate object of the journey, but proceeds rapidly forwards, in a circle which gradually narrows itself, towards the concluding change from happiness to misery, or from misery to happiness. At the same time this restless movement, which is more or less complicated at different periods of the action, hurries on the spectators with it, creating in their minds an excitement and a sympathy, which compel them to make the joys or sorrows of the dramatic characters their own, and, finally, to discover a general and permanent law, by which all the occurrences of human life are regulated. This point, towards which the whole of the action tends, is C the CATASTROPHE, or CRISIS. It is the centre and the turning point of the whole plot, which revolves around it in two parts, the beginning and the end, the complication and development (δέσις, λύσις). "Every tragedy," according to Aristotle, "consists of two parts, the complication and the development. The complication is often formed by incidents supposed prior to the action, and by a part also of those which are within the action; the rest by the development. I call complication, all that is between the beginning of the piece and the last part, where the change of fortune commences—development, all between the beginning of that change and the conclusion." This D division is so clear as to require no further explanation. Accordingly, as the catastrophe is brought about by complicated actions, or by simple causes, we may call tragedies either complicated (πεπλεγμέναι), or simple (ἀπλοῖ).

- (71) Here, too, the explanation of Aristotle is very satisfactory :
- A "Fables" (meaning the complication of events) "are of two sorts, simple and complicated; for so also are the actions themselves of which they are imitations. An action, having the continuity and unity prescribed, I call simple, when its catastrophe is produced without either revolution or discovery; complicated, when with one or both. And these should arise from the structure of the fable itself, so as to be the natural consequences, necessary or probable, of what has preceded in the action. . . . A revolution (*περιπέτεια*) is a change into the reverse of what is expected from the circumstances of the action; and that produced, as we have said, by probable or necessary consequence. Thus, in the 'Œdipus,' the messenger, meaning to make Œdipus happy, and to relieve him from the dread he was under with respect to his mother, by making known to him his real birth, produces an effect directly contrary to his intention. A discovery (*ἀναγνώρισις*) is, as the word implies, a change from unknown to known, happening between those characters whose happiness or unhappiness forms the catastrophe of the drama, and terminating in friendship or enmity. The best sort of discovery is that which is accompanied by a revolution, as in the Œdipus."
- C A very few words will suffice for an explanation of the terms REVOLUTION and DISCOVERY: The whole complication of the tragic plot is produced either by external obstacles, or by the errors of the characters themselves. The removal of these external hindrances is termed by Aristotle a revolution, a sudden change of circumstances, which produces a result the opposite of that which we had been led to anticipate at an earlier period of the action; and the removal of errors he calls a discovery, which in most instances is combined with a revolution.
- 72 Misfortunes, in the complicated tragedy, are either
- D arrested or accelerated by the complication, and either removed or confirmed by the revolution and discovery. Complicated tragedies keep alive an intense interest, and an anxious desire to see the end, because, as the poet sings,

" ——— transitions strange they show;
From grief to joy, from joy to deepest woe."

- 73 In the simple tragedy, we see at the very commence-

ment of the action what the inevitable conclusion must be, (73) but we are kept in suspense as to the manner in which that a necessary result will be brought about.

“So soon arrived? I cannot comprehend
The swiftness of his coming. It is true,
Long since in feverish dream my spirit saw
The gaunt and blood-stained spectre striding onwards
In fierce pursuit; but now that he is here,
Now that th’ anticipations of my dream
Are all fulfilled, my curdling blood runs cold.”

This is the effect of the simple tragedy, which is generally 74 pathetic, because in it violent passions are incessantly producing deeds of horror, and the results of such deeds are misfortunes of the direst character. The complicated tragedy, on the contrary, may just as well have a happy termination, like many of the dramas of Euripides, as an unfortunate one, like the “*Cedipus Tyrannus*” of Sophocles. The tragedies of Æschylus are simple. In them the concluding catastrophe is the necessary result of the consistency of his characters, whose fate seems to be in their own hands from the beginning. The action of the piece proceeds slowly and simply, laying as it were, stone by stone, a good foundation for the revolution. It was as little the practice of Æschylus to embellish his characters, or study the effect of contrast, as to introduce mysterious and complicated catastrophes. In the dramas of Sophocles, on the contrary, the plots are generally entangled. This peculiarity is in strict accordance with his delineations of character, “From which,” says Bernhardt, “sprang the triumph of Sophoclean art, THE ORGANIZATION OF AN UNINTERRUPTED ACTION. The bringing together of strongly marked characters produces collisions and contrasts, the antagonistic force of which continues in full activity, until the most active individuals, cured of their errors or their blindness by hard blows received from one another, are constrained to acknowledge that neither the prosperity of states and families, nor the maintenance of a healthy moral condition, is consistent with one-sidedness either of legislation or of individual opinion. Whatever direction the controversies of this divided company may take, the leading motive is supposed to be the restoration of harmony, or the establishment of a moral equilibrium, under the auspices

- (74) of the divinity in the background, whose power is generally acknowledged when it is too late. And now out of the war of clashing interests there develops itself a tragic pathos or plot, the measure of which is defined by the condition of the characters who take a part in it. That the movements of this plot should be artistic and complicated, is a necessary consequence of such a struggle, maintained as it is by antagonistic, and, if we may use the expression, intertwined characters; but its ultimate object is still the same, to terminate the dispute. This self-generating course of events and motives has been more happily arranged by Sophocles than by any other tragic writer of antiquity.
- B The means of exciting and of elevating have been employed by him with such nice discrimination, and wielded with so firm a hand, as to leave undisturbed in every instance the harmony of feelings and sentiments, produced by the contrast of situations with the main poetic object of the piece. Nothing is frittered away, nothing sacrificed to mere stage effect. The paths, widely as they may diverge from one another, are steadily drawn into one common road, and pressed together with drastic force. There is no wasteful expenditure of colours, not a stroke which does not promote the grand object." In the tragedies of Euripides, also, the plan is for the most part complicated; but this complication of his plots derives a peculiar value from the manner in which he generally ties and loosens his
- C knots. It depends chiefly on the introduction of intrigue. The *dramatis personæ* lose more and more of the spontaneousness, the firmness, and decision, which distinguishes the characters of Æschylus and Sophocles: they are employed together as tools for working out a nicely calculated dramaturgic plan; and for the accomplishment of this object great skill and judgment are displayed in the introduction of complicated situations. No writer understood better than Euripides how to draw the knots closer and closer, to make the fight hotter, the play of the passions more embroiled, and thus to render the anxiety of the spectators for the catastrophe more and more intense.
- D "This art of preparing the catastrophe by means of a succession of visible or concealed obstacles, and steadily pressing it up to a certain height, has perfected a tragic mechanism for all ages; and we find that the new comedy

is regularly constructed on this plan." It must however (74) be allowed, that this anxiety to introduce all sorts of complications for the purpose of exhibiting men in the most passionate movement possible, and of representing interesting psychological conditions, has laid the foundation of no small degree of negligence, of which we have proofs, in the manner in which Euripides manages the beginnings and conclusions of his tragedies. But of this method we shall speak hereafter. A

§ 11. *The Dialogue of Tragedy.*

Tragedy is the imitation, that is, the imitative representation, of an action, a definition which excludes every kind of narrative and descriptive poetry. This was evidently the idea present to the mind of Aristotle, when he defined it to be "an imitation of some action by actors, not by narrators." It exhibits events singly, at the very moment of their occurrence, as present to the senses of the spectator, without the intervention of any third person [as a narrator]. It is not a description of human life, but human life itself. We behold men in their full activity, measuring their strength in friendly or hostile communication as intellectual and moral beings, acting on one another through the medium of their opinions, intentions, and actions, and defining their mutual relations with precision. The form adopted by tragedy for thus bringing human life immediately before the eyes of the spectators, is the dramatic or the dialogue. The inventor of this form was undoubtedly Æschylus, whose introduction of a second actor elevated tragic poetry from the rank of a mere narration (after the Epic fashion) of events as they succeeded one another, to that of a representation of present occurrences, by means of dialogic speech and action. In order to extend and impart more life to the plot, he also multiplied the parts, by changing the costume of his actors. The plan of all his earlier pieces is such as to require only two actors at once on the stage. For the 'Orestæa' alone three performers were requisite; and that three were actually employed in this trilogy, we have the confirmatory testimony of other writers. Whether in the Prometheus, at the commencement of which three characters, besides the

- (75) dumb personage *Bia*, appear on the stage, *Æschylus* employed three actors, is uncertain; but we are inclined to think that the piece was so constructed as to admit of representation by only two performers in case of necessity. The '*Orestēa*,' we know, was brought out after the appearance of *Sophocles* on the Athenian boards; a fact which accords exactly with the generally-received notion, that the third actor was introduced by that poet.
- 76 Although the dramatic principle of carrying on the action by means of dialogue was fully established by the introduction of a second actor, it cannot be denied that the addition of a third contributed in no small degree to the better and more distinct development of the plot. There is, however, an essential difference between the manner in which *Sophocles* employs his third actor, and the use made of him by *Æschylus* in the '*Orestēa*.' "Neither in the '*Chœphorœ*' (says *Schöll*), nor in the '*Eumenides*,' do we find three actors conversing together. In the former we have, strictly speaking, merely a dialogue between *Clytemnæstra* and *Orestes*; for the ambiguous bursts of hope in the guise of lamentation with which *Electra* interrupts their conversation, are neither addressed to nor answered by either of them. In the judgement scene of the '*Eumenides*,' where *Minerva*, *Apollo*, and *Orestes* stand together before the Chorus, the dialogue is broken up into successive interchanges of remark between one of the actors and the Chorus; *Minerva* merely introducing the subjects, and forwarding the transition from one speaker to the other, but not actually taking part in the conversation. In the same manner, in the tragedies of *Sophocles*, it often happens that of the three characters one merely commences or concludes the dialogue which is carried on between the two others, or that one of the three persons is silent, whilst the other two speak, and when the actor who had previously held his peace begins to speak, then one of the previous speakers in his turn becomes mute. But in other cases the third voice increases the dramatic complication. It makes itself heard even in the midst of the dialogue between two antagonistic characters, and thus increases the interest of the situation (*Electra*, v. 673—803). It forwards the action of the piece by its stirring addresses to characters who are of the same mind (*El.* v. 1326—1364); or indi-

rectly fixes their resolutions (Philoct. 573—627). Sometimes it comes between them as a reconciler (Æd. Tyran. A 634); and sometimes for the purpose of interrupting and contradicting (Philoctet. 974—1200); or it attaches itself to another character in such a manner as to bring about, in conjunction with that person, something which is of importance to the principal personage of the piece, who is also present (Antig. 531—562; Trachin. 393—496); Ædip. Tyran. 1119—1147).

§ 12. *The Chorus of the Greek Tragedy—Its necessity.*

Thus far our investigations have been confined to one 77 constituent part of the Attic tragedy, the dramatic text. B We have shown that this dramatic form is more favourable to the liveliness of the representation than the narrative form; because the Epic poet and every other narrator, let the narrative be as fresh and lively as it will, is always conscious of an interval between the occurrence and representation of the story. The dramatic poet, on the contrary, makes the past present, and every event seems to take place before the very eyes of the spectators. Thus, whilst he is representing events and actions, he enters so fully into the spirit of his story, as to make both himself and the spectators contemporaries, as it were, of the characters represented. This identification of himself and his audience with the action of the piece is effected by the tragic poet in two ways. In the first place, he represents C that action from its birth in the mind of man to its completion, so naturally and graphically, as to make it seem the offspring of our own minds; secondly, he exhibits its effect on those persons in the drama itself, who are witnesses of it, in such a manner as to make us partakers of the same feelings, and place us in the very midst of the occurrences which he represents. The means by which this is effected is the CHORUS¹.

That the origin, however, of this institution must be 78

¹ The Chorus softens the impression made by a terrible or deeply affecting representation on the actual spectator, by bringing before him his own feelings expressed in song, and consequently elevating his mind to the regions of calm contemplation.—SCHLEGEL. *Lectures on Dramatic Art and Literature.*

(78) traced to a cause altogether independent of its necessity
 A as a component part of the drama will be evident, if we analyze the history of tragic poetry from its commencement. We have already stated, that the Dithyrambus was the groundwork of this description of poetry, and the original cause of its connexion with religion. From the sufferings of Dionysus, tragedy passed to the heroic myths, and by the introduction of a third actor, narration, dialogue, and action, the choral parts became circumscribed in proportion to the development of the drama.

79 The myth, which at the commencement was a mere
 B appendage of the Dithyrambic hymn, now acquired a more prominent character, became independent of the Dionysian worship, and rendered the Chorus a mere organic member of a new system. With the further development of the drama the importance of the Chorus gradually declined, until at length its members became mere spectators of the action, with which from time to time they expressed their sympathy. We find a remarkable difference between the tragedies of Æschylus and Euripides as regards the use of the Chorus; but the dramatic principle, even in its fullest development, was never able entirely to exclude it from the stage; for even Euripides, in whose time such an appendage was rendered almost unnecessary by the perfection to which the dramaturgy of tragedy had been brought, never ventured to dispense with the Chorus, although he seems to have retained it rather as a lyrical ornament and a memorial of the origin of tragedy, than for
 C any dramatic purpose. To what, then, are we to ascribe this perpetual appearance of the Chorus, which so manifestly distinguishes the ancient from the modern tragedy? We do not deny that the public mode of life common among the Greeks, especially in the heroic times, from which the subjects of the tragedies were for the most part borrowed, was favourable to this retention of the Chorus; for there was no inconsistency in representing personages of that date as surrounded by spectators from the commencement to the end of the piece; but neither to this circumstance, nor to any innate poetical necessity, was the
 D Chorus indebted for its prolonged existence. On the contrary, the effect of the gradual development of the tragic principle was to throw it more and more into the background.

The true cause of its conservation was its religious character. (79) From the earliest times, the worship of Dionysus A had been celebrated with choral hymns, which had always formed an important part of the solemnity; it was necessary, therefore, to retain them, if tragedy, the offspring of the Dithyrambic hymn, was to preserve its character as a religious performance. And even when, at a later period, its religious character was more and more thrown into the shade, there still remained a feeling that to abolish the Chorus would be to sever the last link which connected the tragic stage with the time-honoured worship of Dionysus. Thus the retention of the Chorus was, as we have said, not so much a poetical as a religious necessity, and contemplated from this point of view its phenomena may easily be understood and explained. And here we may B remark, in passing, that for this very reason the ancient Chorus, when introduced into modern tragedy, will always resemble an exotic plant, which, however carefully it may be tended, can never become naturalized in a foreign soil. For, in the first place, dramatic poetry has no need whatever of a Chorus, unless, indeed, we argue on the supposition, that modern times have never produced a perfect tragedy. And, secondly, the plan of our modern dramas is in almost every instance opposed to the participation of a Chorus in the action of the piece so decidedly, that the presence of such witnesses would merely embarrass the plot, and destroy the illusion. We can, therefore, only C attribute to a love of imitation, which misunderstands both the nature and meaning of the Greek Chorus, the attempt to introduce into our modern drama an innovation which it not only does not require, but decidedly rejects. The Chorus is as much out of place on our stage, as on that of ancient Rome; for in both instances its essential characteristic is wanting; we mean that religious significance, which it only possessed on the Athenian boards.

§ 13. *Importance of the Tragic Chorus.*

The attempts which have been made to bring the office 80 of the Chorus, and the poetic object of its songs, under D one general formula and definition, applicable alike to every epoch of Greek tragedy, have been utterly unsuc-

(80) cessful. Without questioning the correctness of these definitions as far as they go, we may observe that they are founded almost exclusively on the choral hymns of Sophocles, those of Æschylus and Euripides being scarcely ever taken into consideration. Now, although Sophocles undoubtedly turned that indispensable appendage of Greek tragedy, the Chorus, to the best account, it would be an error to suppose that his system was the only form in which it was made available. So far from this being the case, we believe that every step in the progress of the dramaturgic art altered its position with reference to the action of the piece.

81 The following historical sketch of its comparative importance, at different periods, is by Bernhardt: "If the choral poetry of ÆSCHYLUS," says that writer, "occupied too prominent a position in his tragedies, so as not merely to fill a considerable space with festal songs and reflexions, but actually to overlay the action, and exhibit itself as the nucleus of the poem; SOPHOCLES has restored the equilibrium between action and the expression of sentiment; whilst EURIPIDES, running into the opposite extreme, has degraded the Chorus to a mere external or subjective office, often employing it only at the conclusion of an act."

82 In this manner the poetic importance of the Chorus was gradually diminished, whilst its constitution, as regarded the arrangement of the choristers and the plan of its songs, remained the same. In the plays of Æschylus, its part in the dramaturgy is perpetually varying; sometimes it is merely connected with the action as a moral party ('Eum. Suppl.'), whilst at others a purely human feeling, rendered more acute by personal considerations, demands a more decided participation, and the Chorus displays its independence, not only in the freedom with which it criticizes present events in connexion with the past, but in the share which it actually takes in the action of the piece (as in the conclusion of the 'Sep. contra Theb.' and 'Agamem.'). In the 'Persæ,' which is a tragedy rather of reflexion than of scenic representation, the duty is divided pretty equally between the actors and the Chorus. Even where the latter does not personally interfere throughout, or throw any considerable weight into the scale of the dialectic process, but rather sketches the character of the protagonist

('Prom.'), or identifies itself with his plans, and excites him (82) by vehement exhortation, there is still an ideal motive, ^A which pervades the whole course of its addresses and songs. Whatever be the form in which the violence of depraved passion manifests itself, divine wisdom must still be vindicated, and the moral sense maintained and strengthened. Sophocles completely separates the Chorus from the dramatic mass, and places it as an impartial judge between the contending parties. His choristers have seldom any higher or independent rank, which could justify their opposing the principal personages, or enable them to overcome the embarrassments of the plot; but their intimate connexion with this or that character of the piece, justifies every expression of sympathy, and gives them the right of interfering in the important events of the moment. And this, in fact, is the peculiarity which renders ^B the Sophoclean Chorus an abstract image of the common people, and of that moral sense of theirs, which preserves its equilibrium through all opposition; but is of too positive a nature to take its stand with speculative force above the problems of the drama.

Euripides, on the contrary, makes his Chorus a mere ⁸³ accompaniment of his pathological picture. It is only another side of the poet himself, the summer-up of his philosophical studies, and rather the expounder of his general reflexions than of the manifold entanglements of the plot. When we consider the vast number of his choral ^C songs, which are mere graphical and mythological adjuncts, entirely unconnected with the sentiments expressed in the piece, or with the next scene, it is evident that in his time the Chorus had already been diverted from its legitimate use, and that the perfection to which he had brought the dramaturgic art rendered it no longer indispensable. Except in the choral songs of some of his later tragedies, which have some sort of loose connexion with the previous action, the tragic Chorus of Euripides generally sets at nought the restraints imposed by the plot, and appears as the poet himself, who employs its voice to instruct and warn, not the characters of the piece (who are seldom on the stage during its recitations), but the spectators. Consequently its songs often form a complete and inde- ^Dpendent whole. But as the poet was addressing his fellow-

(83) citizens by the mouth of the Chorus, it was necessary that
 A he should endeavour to append to the events of the piece
 and the course of the action, such truths and reflexions as
 might also be applicable to present circumstances. Hence
 it is, that a great number of his choral songs, in addition
 to their general meaning, have also a political signification,
 which is often intelligible even to a modern reader. These
 comprehensive lyric parts are the exclusive property of
 the Chorus as a close corporation; and in addition to them
 it also, through its representative the choregus, takes a
 part more or less prominent in the dialogue. Here then,
 is another difference between the dramaturgy of Æschylus,
 B and that of Sophocles and Euripides. In the first of these
 tragic writers, the Chorus performs the office of an actor,
 even where its participation in the action is rather indirect
 than immediate; take, for example, the Oceanides, in the
 'Prometheus;' the old men in the 'Agamemnon;' and
 the Choëphoræ in the second piece of the 'Orestæa.'
 Although the Choruses in these dramas are interested
 spectators of the action rather than persons immediately
 involved in it, yet we find them through whole scenes
 maintaining conversations with the various characters who
 C enter one after another. They also espouse the cause of
 one or the other party; the Oceanides support Prome-
 theus; the old men Agamemnon, for whom, when it is too
 late, they draw the sword; and the sacrificers Orestes,
 whom they encourage and assist by stratagem. A still more
 animated part is taken in the Septem c. Thebas by the Chorus
 of virgins, whose fate forms the subject of the greater portion
 of the tragedy; and in the 'Persæ,' the Chorus is imme-
 diately connected with the events of the piece.

84 The Danaides and Eumenides, in the pieces of the same
 D name, are at once the principal personages of the drama and
 the sustainers of its lyric parts. In the tragedies of Sopho-
 cles and Euripides it is altogether different. The Chorus
 never takes a prominent and independent part in the action
 of their dramas, and so far from elevating itself above
 the actors, is generally subordinate to them. Their par-
 ticipation is simply that of spectators and sympathizers.
 Through whole scenes we never find them raising their
 voices except to warn or advise; they utter a few words of
 opinion or interest between the speeches of the actors,

announce the characters as they appear on the stage, or (84) give them information in reply to their questions, but ^A never sustain a regular conversation with them. For such occasions as we have just mentioned (which also occur in the tragedies of Æschylus) he generally adopts the Iambic trimeter, the measure usually employed for the dialogue and the ordinary speeches of the actors. Sometimes he introduces a few lines between the speeches of the actors and the full choral song, or concludes the piece with some appropriate verses. In both these cases the metre employed is the Anapæstic. The tragic writers who succeeded Æschylus, adhered strictly to the rule of never suffering the Chorus to take part dialectically in the action of the piece. Whenever it was deemed necessary or expedient ^B for them to communicate with one another, the usual dialogue was exchanged for alternate song.

§ 14. *Parts of Tragedy. — The Parodus. — Stasimon. — Prologue. — Episodion, and Exodus.*

On the Chorus, which, as we have seen, was indispensable ⁸⁵ to the Greek tragedy, depended the entire formal arrangement and distribution of the piece. The most simple method of dividing a tragedy into its component parts, is to distinguish, in the first instance, between those songs and recitations which belong exclusively to the Chorus, and the speeches and songs of single actors. This plan has ^C been adopted by Aristotle, whose words are, "The parts of tragedy, as regards quantity and the distinct portions into which it is divided, are these: the prologue, episodion, exodus, and choral song, which last is divided into the parodus and stasimon. These belong to the whole body of choristers; but the songs from the stage (*τὰ ἀπὸ σκηνῆς*), and the mixed lamentations of the actors and Chorus (*κόμμοι*) belong to individuals."

To begin with the twofold form of the choral song—the ⁸⁶ PARODUS and STASIMON. By the first of these terms we understand the first recitation, in which the whole numeric force of the Chorus (*ὅλον χοροῦ*) was employed. It was originally chanted during the entrance of the Chorus into the orchestra, as its name clearly indicates; for it is absurd to suppose that the name "parode" would have been given to a choral song,

- (86) unless it had had some connexion with the *coming on* of the
 A Chorus. We agree, therefore, with Dr. Müller, in thinking that “those long rows of Anapæstic and Trochaic verses, which we find at the commencement of the ‘Persæ,’ ‘Supplikes,’ and ‘Agamemnon’ of Æschylus, might have been the original form for the entrance of the Chorus (the PARODE in the literal meaning of the term), when its members came into the orchestra, marching, as it were, in ranks. In defining, also, the stasimon to be a choral song without anapæsts or trochees, Aristotle would seem to make the principal distinction between it and the parode to
 B consist in the absence or presence of those metres. In the same manner, Hephæstion assigns the anapæstic system, with its uneven metre, to these songs. Judging from its metrical arrangement, we may conclude that the parode was chanted in a kind of recitative between singing and speaking, a mode of delivery which might fairly be expressed by the term λέξις, employed by Aristotle, when he defines the parode to be ‘the first *speech* of the whole Chorus¹.’” We find the parode, in the original sense of the term, in the beginning of the ‘Persæ’ of Æschylus, and in his ‘Agamemnon’ (40—103); in the ‘Ajax’ of Sophocles (134—171); and in the ‘Hecuba’ of Euripides (97—151). On a smaller scale, we find it in the
 C ‘Alcestis’ (77—85); ‘Iphigenia in Tauris’ (123—142); ‘Troades’ (154—159); ‘Rhesus’ (1—10); and ‘Medea’ (133—138). But besides these anapæstic entrance-songs (the parode strictly so called), there seem to have been other forms to which the same term was applied. For instance, when at a later period the original form was altered, or the entrance-songs of the Chorus generally abandoned, every first song of the whole Chorus was distinguished by the title of ‘parode.’ “The tragic poets,” says Dr. Müller, “began to be weary of the noble simplicity of those long, but often spirit-stirring songs, to which the Choruses of Æschylus kept time, as they marched into the orchestra, and either intermingled antistrophic songs with the anapæsts (as in the ‘Antigone’ of Sophocles), or substituted such songs for them altogether, thus rendering our ideas of the parode more vague and con-

¹ χορικοῦ δὲ πάροδος μὲν ἡ πρώτη λέξις.

fused." That Aristotle understood the word 'parode' in (86) its more comprehensive rather than in its original acceptation, is evident from his definition of the prologue, which he calls "all that part of the tragedy which precedes the parode." Had Aristotle intended to use this term in its strict original meaning, all the tragedies that want an entrance-song (that is to say, by far the greater number of those which are extant), would be, according to his definition, without a prologue. But here, as in other parts of his work, he evidently refers to the later and more perfect form of tragedy; and he also calls the parode, in general terms, "the first speech of the whole Chorus," comprehending in this definition EVERY speech of the whole Chorus, as well as the parode, properly so called.

The other class of choral songs, the STASIMA, undoubtedly 87 derive their name, not from the *stable* character of the B rhythm (which admits of no interruption from Iambic, Anapaestic, or Trochaic recitative), but, from the *settled* position of the Chorus in the orchestra. They were songs which the Chorus chanted (in contradistinction to the parode properly so called) after they had taken their place in the orchestra, although they did not, strictly speaking, remain stationary during the recitation. They form the lyric nucleus out of which the drama developed itself, all the other parts having been at a later period engrafted on them. But these stationary songs could only be introduced C when the action had in some sort arrived at a resting-place. Frequently, during the performance of them, the stage is entirely unoccupied by actors, or even if one or two remain behind, the characters who subsequently join them are not the same as those who were on the stage before the commencement of the stasimon; the time occupied by the songs having afforded them an opportunity of changing their masks and dresses. The number of these songs varies in different tragedies, according to the nature of the subject and the dramatic arrangement. They are longest and most numerous in the plays of Æschylus, e. g. in the 'Agamemnon.' In Sophocles they are both fewer and D less prolix; the 'Philoctetes' has only one stasimon (with two pairs of strophes) towards the middle of the piece; in the 'Ajax' there are two of equal length; and the same number in the 'Electra' and 'Œdipus Tyrann-

- (87) nus;’ three in the ‘Trachiniæ’ and the ‘Œdipus Col-
 A lonæus;’ and four in the ‘Antigone.’ The parode and stasima are subdivided into sections (longer or shorter, according to the dramatic text), which may be compared to the acts of a modern play. These sections are named by Aristotle the prologue, episodion, and exode. The PRO-
 LOGUE, according to his definition, is “all that part of a tragedy which precedes the parode;” the EPISODION, “all
 B “that part which is included between entire choral odes,” that is to say, which comes between the parode and the first stasimon, or between single stasima; and the EXODE,
 “that part which has no choral ode after it.” All these names, of course, indicate the relation which the parts in question bore in the infancy of tragedy to the main portion of the piece, the choral ode chanted by many voices, which was afterwards gradually displaced to a very considerable extent by the dramatic portion.

§ 15. *Prologue and Exode in the Tragedies of Euripides.*

- 88 There is a marked difference between the tragedies of
 c Euripides and those of his predecessors, as regards the prologue and exode, or commencement and conclusion of the piece. This peculiarity, which is most striking in his later tragedies, is well described by Dr. Müller. “The prologue,” says that critic, “in which a personage, some god or hero, tells us in a monologue who he is, what is the nature of the plot, what has already taken place, what stage the action has reached, and perhaps (if the speaker be a god), to what point it is tending¹, appears to every
 D unbiassed judgement to be a retrograde step from a more perfect to an inferior form. No doubt it is much easier to explain in such a detached narrative how the matter stands, than to suffer the story to develop itself by means of language suggested by the context of the piece; but the very fact of its being a mere expedient of the poet’s, existing independently of the action, proves it to be a

¹ As in the ‘Ion,’ the ‘Hippolytus,’ the ‘Bacchæ,’ and the ‘Hecuba.’ In the last of these tragedies, the ghost of Polydore appears endued with divine prescience. In the ‘Troades,’ the prologue, including the dialogue between Neptune and Minerva, even goes considerably beyond the action of the piece.

hindrance rather than a useful adjunct to the drama. That (88) Euripides himself was fully aware of this objection, is ^A evident from the manner in which (in one of the oldest of his pieces, the 'Medea,') he endeavours to justify, or, at least, to excuse the prologue. In that play the nurse of Medea, after relating the fate of her mistress, and explaining her own feelings on the subject, adds, that she was urged by the vehemence of her sorrow to publish so dire a calamity in the face of earth and heaven. But the truth is, that the principle on which his tragedies were constructed, rendered it almost impossible for Euripides to dispense with a prologue; for his grand object being to exhibit men in a state of passionate excitement, it was necessary to place before the spectator, in a concise form, the circumstances by which they were brought into such a situation, in order that he might be able, at the real opening of the piece, to represent the passion in all its vehemence. The situations, also, into which he brings his ^B characters for the purpose of developing in all its variety the play of affections and passions, are so complicated, as to render it almost impossible for the poet to make them intelligible to his audience, except by means of a circumstantial narrative; especially when Euripides permits himself, in the management of the myth, to complicate his events in a manner altogether different from that in which they were presented to the Athenians in ancient legends and poems. Having by means of the prologue placed ^C before the spectators the situation which generates, amidst the struggle of conflicting efforts, a passionate affection in the mind of the principal character, the poet introduces all sorts of complications, by which the contest is rendered more animated as the piece advances, and the play of the passions more and more confused, sometimes to such an extent, that it is impossible in the entangled maze of passionate action to discover a clue to any definite object, whether that object be the decided triumph of one of the parties, or the reconciliation of conflicting interests. And ^D then appears in the air, supported by machinery, a celestial being, who proclaims the will of fate, and by his authority restores peace and good order. In the employment of this method of extrication, Euripides became gradually more and more daring. His earlier pieces are

- (88) brought to a conclusion without the intervention of a *Deus ex machina*: these were followed by plays in which the action is carried out to its legitimate termination by the actors themselves, the god being merely introduced for the purpose of removing all doubts and tranquillizing men's minds; but it was not until nearly the end of his career, that Euripides ventured to rely altogether on the *Deus ex machina*, not for the disentanglement, but the cutting, of an otherwise inextricable knot. What the poet could not achieve through the medium of the understanding, he endeavoured to effect by appeals to the senses; exhibiting his gods under circumstances calculated to excite surprise, and, in some instances, even momentary terror; their forms being of supernatural size, surrounded by a blaze of light, and not unfrequently accompanied by other apparitions, for the exhibition of which some practical knowledge of optics was indispensable¹."

§ 16. *Commos, Commatica, and Songs ἀπὸ σκηνῆς.*

- 89 Even in the detached sections or acts, which contain the
 c speeches and conversations of the actors, we find here and there lyrical portions. For we may lay down this as a general rule, that wherever the feelings are engaged rather than the understanding, then the language is lyrical, as being most expressive of lively sensations. Such parts belong either to the actors on the stage, or to the Chorus, or to both. They are distinguished from the parode and stasima in being sung, not by the body of choristers, but by single voices; and in being not mere interludes or resting-places for the actors, but themselves a portion of the action, on which they exercise a decided and powerful influence.
 D The third form of this lyrico-dramatic part, the mixed song of the actors and choristers, is called in Greek *κομμός*, which signifies, literally, "Lamentation for the dead" (*planctus*), a name which gives us a general idea of their contents. These *commoi* are for the most part expressions of sympathy with the calamities and sufferings

¹ This is especially true of the 'Orestes.' We also find the *Deus ex machina* in the 'Hippolytus,' 'Ion,' 'Iphigenia in Tauris,' the 'Suppliques,' 'Andromache,' 'Helena,' 'Electra,' and 'Bacchæ.'

of the actors, although they may at the same time be (89) employed to stimulate a resolution or excite them to action. ^A In the tragedies of Æschylus, where the Chorus is mixed up with the action of the piece, these songs are longer than in the plays of Sophocles and Euripides: take, for example, the 'Persæ' (907—1076), and the 'Choëphoræ' (306—478). Under this head we may also class those scenes in which the one party gives vent to the vehemence of its feelings in lyric verses, and the other expresses its thoughts in ordinary language. The most striking contrast is between these lyric rhythms and Iambic verses; for example, in the 'Sept. c. Theb.' of Æschylus (369—708), the 'Supplices' (346—437), the 'Agamemnon' (1069—1177), where the excitement of Cassandra gradually communicates itself to the Chorus. It is possible, ^B also, for the Chorus, when under the influence of excited feelings, to express its sensations and resolutions by the mouths of individual choristers, who sustain a sort of lyrical conversation with one another. In some of the choral parts of the plays of Æschylus, it is impossible not to recognize the voices and expressions of distinct individuals. Examples of this may be found in the 'Eumenides' (140—177, 254—275, 777—792, 836—846); 'Sept. c. Theb.' (77—181); 'Suppl.' (1019—1074); 'Choëphoræ' (781); Comp. Schol. in Eumen. (139); and 'Sept. c. Theb.' (94.) To these parts Dr. Müller has given the name of "commatica." The tragic writers ^C have also inserted here and there shorter choral songs, expressive of excited feelings and accompanied by appropriate gesticulation. Examples of such songs (which are always distinguished from the stasima by the ancient commentators), may be found in Soph. 'Trachin.' (205); 'Philoctet.' (391—402, 507—518, 827—838, 843—854); 'Ajax' (693—705, 706—718); the 'Hippolytus' of Euripides (362—374, 669—679); 'Rhesus' (454—466, 820—832). In these songs there is always a longer or shorter interval between the strophe and its corresponding antistrophe.

Lastly, the lyric songs or discourses alternated by the 90 actors with one another, without any participation of the ^D Chorus, are called τὰ ἀπὸ σκηνῆς, songs from the stage. They are either divided among several performers, who

- (90) sing them alternately, or sung by one person like the airs
 A in our operas. These are the single parts, the members, so to speak, of which the stately form of the Greek tragedy was composed. Taking the Chorus and its hymns as the original groundwork, we find the other parts (the prologue, episode, and exode) grouping themselves around it, whilst on the contrary the number, length, application, and artistic arrangement of the lyric scenes in the single acts are entirely dependent on the dramatic skill and poetic
 B style of the author. Thus, in the tragedies of Æschylus, as we have already mentioned, this lyric element is found in combination with the dramatic part much more frequently than in the works of his successors.

§ 17. *Explanation of the Concluding Words in Aristotle's Definition. Ethico-religious and Political Character of the Attic Tragedy.*

- 91 We return once more to the definition in Aristotle's
 C "Poetics," according to the concluding words of which, tragedy "effects by means of fear and pity the refinement of similar passions." These words have been variously interpreted by commentators; but without attempting in this place an examination of all their different opinions, we will simply give, as briefly as possible, such an explanation as we think will render the passage intelligible. In order to gain a distinct notion of what Aristotle understands by the terms "fear and pity," the reader will do well to study attentively the explanation of them given by Lessing, who remarks, with great truth, that here Aristotle can only be interpreted by himself. ('Dramaturg.' art. 75, p. 127.)
 D "Every thing here depends on Aristotle's idea of pity. He believes that evils, to become the objects of our compassion, must necessarily be such as we might apprehend for ourselves, or for those who are dear to us, and that when no such apprehension exists, there can be no room for pity. For neither the man who is so depressed by misfortune that he has nothing further to dread, nor he who believes himself so perfectly happy as to be beyond the reach of calamity, neither the desperate nor the arrogant man is wont to pity the sufferings of others. Thus he explains the terrible and the piteous each by the other,

Every event which, if it happened to another, would excite (91) our compassion, is an object of fear as regards ourselves; ^A and every event is calculated to excite our pity, which, if it threatened ourselves, would occasion terror. It is not enough that the unfortunate man, whom we are to compassionate, is undeserving of his misfortune, or has brought it on himself by an act of weakness rather than by deliberate wickedness; neither his suffering innocence, nor his too-heavily visited error will excite our compassion, if we believe it impossible that the same misfortune can ever befall ourselves. But such a result becomes possible, and even highly probable, when the poet represents his hero as no worse than we ourselves generally are, and makes him think and act precisely as we should do, or, at least, as we believe that we should do under similar circumstances; in a word, a man just like ourselves. From this similarity ^B arises a fear, lest we, who so nearly resemble him, should fall into the same misfortunes; and it is this apprehension which produces pity. It is only our knowledge of this opinion of Aristotle's, that enables us to comprehend his reason for associating fear, and no other passion, with pity, in his definition of tragedy. It is not that he wishes to represent fear as a distinct passion, entirely independent of pity, so that the two may exist sometimes together and sometimes separately; but because, according to his definition of pity, that passion necessarily comprehends fear, since no event can excite our compassion for others, which is not at the same time calculated to awaken our fears for ourselves ¹."

And as, according to Aristotle, pity comprehends fear, 92 so also do all the other passions, which are excited in the ^C breast of the spectator by the exhibition of suffering and calamity, resolve themselves eventually into pity. And therefore this passion, into which hatred, and love, and disgust, and admiration, are absorbed and thus made one, is rightly mentioned as the object for the attainment of which tragedy employs representation. Lessing therefore is quite right, in maintaining that we find in Aristotle's own words an explanation of his assertion that tragedy is a poem calculated to excite pity. Now, although tragedy,

¹ See 'Aristot. Rhet.' B. ii. § 5 and 8.

(92) considered as an art, the sister of music, and closely allied
 A to the plastic art, is chiefly concerned with the world of passion, from which it derives its laws, and towards which it directs its efforts; yet it is at the same time certain, that (in so far as it is poetry, which employs words and conceptions as means of representation) it is also a development of certain ideas and thoughts, which, no less than the feelings and affections awakened by them, require unity and connexion.

93 This all-regulating and all-pervading conception, in which all the single ideas centre, we call the leading thought, the grand idea, the tendency of the piece; which claims our undivided interest in the artistic representation of a story by means of those two mighty instruments, fear
 B and pity. We find, also, in tragedy, inseparably connected with its æsthetic effect (that is to say, with its power of exciting pity and fear), an intellectual object, namely, the refinement of our conceptions of things divine and human. By means of imitative representation, the tragic poet places before the eyes of the spectator so distinct a picture of human life, and exhibits in such lively colours the struggle between human freedom and the divine laws, or the irresistible power of the gods over the actions of men, that the soul, filled with fear and pity, is first kept in suspense by the ingenious complications of the plot, and then set at rest
 C by its development. At this last stage of the action, fear and pity give place to profound surprise and joyful recognition of the irresistible power of the divine laws (a power which the apparent confusion has only served to exhibit in a more glorious and triumphant form), and the minds of the spectators experience a tranquillity proportionate to the feelings of anxiety produced by the complications of the
 D drama. This moral satisfaction, founded on our recognition of the unchangeable character of those divine laws, to which the lawless and unrighteous are in the end compelled to submit; a feeling, which like the sun's rays after a thunder-storm, cheers the heart of the spectator, allaying his fears, and purifying his emotions of pity; this moral satisfaction, we repeat, is the "refinement of the passions" mentioned by Aristotle as the ultimate and chief object of tragedy. The aim of the philosopher is not moral improvement, but the purification of our ideas. He speaks,

therefore, in the first place, of the object of tragedy, that (93) is to say, of actions calculated to produce terrour and pity, ^A and sets before us the struggle between the righteous and unrighteous deed; and then he describes the effects produced on the mind of the spectator by this fear- and pity-exciting contest, namely, a clearer knowledge of himself, and of the relations in which he stands to the deity, to religion, and to the state. We find, therefore, in the Greek tragedy, either a moral and religious, or a political character, or both united in the same piece, according to the poet's choice of a fable, which is made the vehicle for conveying sentiments of a religious, a political, or a mixed tendency.

The praise of having by their strenuous exertions thus 94 consecrated tragedy, as it were, and given it an import- ^Bance and a significance in the eyes of their contemporaries, must be shared by Æschylus and Sophocles with the spirit of the age in which they lived. With the Persian wars, in which Æschylus, at that time in the flower of his age, distinguished himself by his bravery, and of which Sophocles witnessed the glorious results, there arose a strong and almost universal feeling of Hellenic nationality; these wars awakened in men's minds ideas concerning the destiny of nations, and the relation of the gods to mankind; they called into active operation the faculties of the hero and the statesman, laid the foundation of a more generous political system, and spread throughout the length and breadth of the land the feeling of a purer and a nobler morality. Æschylus and Sophocles, deeply imbued with ^Cthe feelings of the age in which they lived—the former, as a soldier, glowing with all the ardour of warlike enthusiasm, the latter inspired by the spirit of that ideal beauty, which every where presented itself to his view, and both of them impressed with a solemn conviction of the sanctity of their faith, were able to impart to the drama a religious character, of which their predecessors never dreamt, and which was but feebly imitated by their successors. That the germ of this religious character was ^Dderived from the myths, on which the tragedies were founded, we do not of course deny; but for its development, and the application of it to the interests and questions of their own times, the Athenians were indebted to

(94) the poetical talent and political enthusiasm of their tragic poets. Be this however as it may, we cannot fail to observe that the reverence with which tragedy, as a religious festival, was regarded by the population, not only of Athens, but of Greece in general, the enthusiastic participation of the government, as well as of individual citizens, in the arrangements for its representation; and, lastly, the honourable position occupied by the tragic poet himself, encouraged him to those efforts by which his influence over the public mind was confirmed. To this extent, then, the character of dramatic representation, as a religious solemnity contributed, we think, to the introduction of religious, moral, and political ideas into Attic tragedy. Herself the child and nursling of the state, she dedicated her best energies to the service of that power, from which, as a public institution, she derived her existence.

§ 18. *Moral and Religious Character of the Works of Æschylus, Sophocles, and Euripides.*

95 In order to give the reader a clear idea of the moral and religious character of tragedy in general, as well as of the peculiarities which distinguished its expression in the writings of the three great tragic poets, we cannot do better than transcribe, with a few alterations, the remarks of Bernhardt. "Every expression of personal experience and human feeling found a place in tragic poesy, which never rejected an available idea, from whatever quarter it might be derived; but it is worthy of remark, that all these circles had one common centre, namely, the PHILOSOPHICAL point of view, from which the poet contemplated the work before him. Yet this train of thought was never even expressed in a philosophic form; still less was it the result of philosophic studies. Notwithstanding, however, this total absence of system, the poet contrives to set before us a distinct, if not a very strict or very logical, concatenation of practical truths and individual experiences. And herein he displays that superior reflective genius, so fully recognized by Aristotle in one of his happiest criticisms, where he speaks of tragedy as being more philosophical than history, because it represents events, not according to their accidental and limited appearance, but

in their reality, as measured by the rule of necessity of (95) probability; in other words, tragedy selects from the number of stories, which she finds placed at her disposal in the myths, a subject which affords her an opportunity of exhibiting in their full development those general laws of human action, which revolve eternally in a regular course, although they may seem to be interrupted in particular instances. To her, in short, we must ascribe THE FIRST ATTEMPT at framing THAT PHILOSOPHY OF HISTORY, of which the Athenians were recognized by the whole of Greece as the exponents, an office for which they were eminently qualified by the prominent part which they had taken in the liberation of Greece, their political talents, and the rapidity with which they had attained the summit of civilization as well as of power. The triumph of genius B over the mightiest empire of that day, with its almost inexhaustible resources, must not only have elevated the Athenian mind, but also have suggested to it subjects for the most grave and interesting inquiry. In the events of that war they found inexhaustible matter for reflexion, and the first result of this examination was a conviction of the divine interference in the affairs of men, a belief in the existence of a moral balance in which the actions of mankind were weighed by the hand of eternal justice; and as they advanced in the inquiry, a speculative religious spirit, which soon began to question the truth of the mythological system, and to subject the popular faith to a severe criticism. If the moral feeling was elevated and rendered C more sensitive by such an inquiry, it is also certain that a people who had escaped an imminent danger through their own courage and unexampled self-denial, had reason enough for believing that the great engines by which events were directed were freedom and the human will, and thus to ascribe to man the powers which they had hitherto supposed to be the incommunicable attribute of the divinity. Yet the inquirer of that period, bold as his investigations were into the relations of the visible and invisible D world, and the causes by which the changeful events of man's life were produced, was yet too deeply imbued with respect for the institutions of his fatherland to occupy himself with unpractical theories, or lightly to violate the hallowed ground of tradition. With this feeling, they

(95) gladly recognized tragedy as the organ, so to speak, of a
 A philosophy which occupied an intermediate position between absolute faith on the one hand, and sceptical reflexion on the other, and which for nearly a century continued to be the depository of the treasures of Attic thought and Attic refinement. To its thoroughly popular character, as the intellectual birthright of every Athenian citizen, we must ascribe the universal influence exercised by tragedy as a vehicle of instruction. At the same time it is evident, that tragic poetry, in so far as it was public property, was compelled to eschew the *philosophy of religion*; because the good sense of the people could not brook the introduction into their popular poetry of any element which should contradict, and perhaps end by destroying, all positive
 B belief. It was for this reason that the efforts of Euripides were regarded with suspicion, until the soundness of the sentiments propounded by him at last procured a hearing for his strictures on the popular religion. Hence it follows, that the tragic poet, in so far as he employs himself on political subjects, treats religion also as a political element, and finds in its objects a motive for the expression of his individual convictions; yet such combinations, profound as they sometimes were, were only a part of the great task of exhibiting MORAL LIFE in its principles, different phases, and contradictions."

96 "Tragedy may fairly be considered the earliest and most
 C complete system of Ethics, until the elevation of that study into a science by the philosopher Socrates. The more rapidly the public character of Athens developed itself, the more lively and varied became the disquisitions of the tragic poets, in which the successive steps of that progress were reflected. The heroic spirit of the age had gradually discarded the belief in dark and mysterious powers of nature, which had hitherto directed the affairs of states through the instrumentality of prophecies, oracles, or mere accident, or which seemed to influence the destinies of individuals; and had begun to connect the gods with man-
 D kind by the bond of a common moral law. The marvellous, that necessary element of Epic poetry, found no place in tragedy; for fate, although still revered at a distance as the highest and most mysterious principle in the economy of the universe, was now considered but a

link in that chain of intelligible causes and effects, a recog- (96)
 nition of which originated in the conviction that happiness ^A
 and misery spring immediately from the actions of men. Æschylus was the first who opposed the abstract concep-
 tion of freedom and moral action to the doctrine of eternal
 necessity and the government of the world by the gods ;
 to measure the gulf by which they were separated, and
 assign to each ideal its legitimate importance, was the pro-
 blem of his poetry, of which the conception is decidedly
 dæmonic. In his tragedies, we find a recognition of those
 severe and inexorable maxims of right which at a later
 period were feebly asserted or entirely lost sight of—exact
 retribution, the visitation of their ancestor's offence on a
 long line of descendants, until the object of eternal justice
 is accomplished, the fall of honourable and pious, but
 misguided men, as a warning to others. The ancient gods ^B
 and their ordinances are recognised by him as a real, but
 still one-sided and negative power, which must be recon-
 ciled with a newer system, and with the noblest result of
 that system, an improvement in the political and social
 condition of man. The divinity, which governs with a
 sure, howbeit a mysterious sway, he reveres as the summit
 of all power and all wisdom, whose irresistible might
 men, and even the gods themselves, individually, are con-
 strained to acknowledge ; but, on the other hand, he
 considers that the destiny of men, as far as the usual
 course of events is concerned, is dependent on their virtues
 or their misdeeds ; nor does he seek to impose on liberty
 of action any restraints, except those moral barriers which
 none can overleap with impunity, because they are main-
 tained, without respect of persons, by divine justice."

" Then followed a period, during which this ideal enthu- 97
 siasm gradually gave place to political ability and intellec-
 tual acuteness. Athens had become a great political power,
 and was now beginning to scrutinize attentively her own
 position. The spirit of her administration became more
 independent and practical after every party struggle, talent
 of every sort was developed by the principle of progress,
 and all the forms of elegant refinement, produced by the
 union of literature with the most perfect creations of the
 plastic art, vied with one another in elevating and enno-
 bling the worldliness of the age. The Athenians displayed

(97) all the political energy of a free people, conscious of their
 A supremacy, yet willing to occupy themselves in various
 branches of the public service; a people who were wont
 to prize, as their noblest possession, the intellectual nourish-
 ment afforded them by the contemplation of those glorious
 works of art, on which Pericles had taught them to lavish
 their treasures. Such a brilliant present must have rapidly
 extended the range of Attic thought. Ideas of the beau-
 tiful were soon associated with rules of virtue and practical
 reverence of the divinity, grace was the companion of
 grandeur, and material strength was deemed inseparable
 from elegance, because it had been hallowed by the glorious
 revelations of the poet and the artist¹."

98 "Sophocles was one of the generals, who, in conjunction
 B with Pericles, carried on the war with the aristocrats of
 Samos, who, after being expelled from Samos by the Athe-
 nians, had returned from Anæa on the continent with
 Persian aid, and stirred up the island to revolt against
 Athens. This war was carried on in Olymp. 85. 1. B.C. 440,
 439.

99 "According to several old anecdotes, Sophocles preserved
 C even in the bustle of war his cheerfulness of temper, and
 that poetical disposition which delights in a clear and tran-
 quil contemplation of human affairs. He wished to make
 tragedy, a true mirror of the impulses, passions, strivings,
 and struggles of the soul of man. While he laid aside
 those great objects of national interest, which made the
 Greek look upon the time gone by as a high and a holy
 thing, and to keep up the remembrance of which the art of
 Æschylus had been for the most part dedicated, the my-
 D thical subjects gained in his hands a general, and therefore
 a lasting significance. The rules of Greek art obliged
 him to depict strong and great characters, and the shocks
 to which they are exposed are exceedingly violent; they
 are drawn, however, with such intrinsic truth that every
 man may recognise in them in some points a likeness of
 himself: the corrections and limitations of the exercise of

¹ [The rest of the quotation from Bernhardt would, I fear, be unintelligible to the class of readers for whom this 'Handbook' is designed: I have therefore substituted for it a few extracts from the English Edition of Müller's 'History of the Literature of Ancient Greece.']—T. K. A.

man's will, and the requirements and laws of morality, are (99) expressed in the most forcible manner. There has hardly ^A been any poet whose works can be compared with those of Sophocles for the universality and durability of their moral significance. Thus in all his pieces the Chorus performs the duty which Aristotle prescribes as its proper vocation; it gives indication of a humane sympathy, which, although not based upon such deep views as to solve all the knotty points in the action, is guided by such a train of thought as to bring back the violent emotions and the shocks of passion to a certain measure of tranquil contemplation. The ^B Chorus of Sophocles, therefore, when in its songs it meddles with the action of the piece, often appears weak, vacillating, and even blinded to the truth: when, on the contrary, it collects its different feelings into a general contemplation of the laws of our being, it peals forth the sublimest hymns, such as that beautiful stasimon in the 'Œdip. Rex,' which, after Jocasta's impious speeches, recommends a fear of the gods, and a regard for those ordinances which had their birth in heaven, which the mortal nature of man has not brought forth, and which will never be plunged by oblivion into the sleep of death.

"The tragedies of Sophocles are a beautiful flower of 100 Attic genius, which could only have sprung up on the boundary line between two ages differing widely in their opinions and mode of thinking. Sophocles possessed in perfection that free Attic training which rests upon an unprejudiced observation of human affairs; his thoughts had entire freedom, and the power of mastering outward impressions; yet with all this, Sophocles admits a something which cannot be moved and must not be touched, which is deeply rooted in our conscience, and which a voice from within warns us not to bring into the whirlpool of speculation. He is, of all the Greeks, at once the most pious and most enlightened. In treating of the positive objects of the ^D popular religion of his country, he has hit upon the right mean between a superstitious adherence to outward forms and a sceptical opposition to the traditionary belief. He has always the skill to call attention to that side of his religion, which must have produced devotional feelings even in a reflecting and educated mind of that time.

E

101 "The position of Euripides, in reference to his own time,
A was totally different. Although he was only eleven years
younger than Sophocles, and died about half a year before
him, he seems to belong to an entirely different generation,
in which the tendencies, still united in Sophocles, and pre-
sided over by the noblest perception of beauty, had become
irreconcilably opposed to one another. Euripides was
naturally a serious character, with a decided bias towards
nice and speculative inquiries into the nature of things
human and divine. In comparison with the cheerful
Sophocles, whose spirit without any effort comprehended
life in all its significance, Euripides appeared to be morose
B and peevish. Although he had applied himself to the
philosophy of the time, and had entered deeply into
Anaxagoras's ideas with regard to matters relating princi-
pally to physical science in general, while in regard to
moral studies he had manifestly allowed himself to be
allured by some of the views of the sophists; nevertheless,
the philosophy of Socrates, the opponent and conqueror of
the sophists, had, on the whole, gained the upper hand in
his estimation. We do not know what induced a person
with such tendencies to devote himself to tragic poetry,
C which however he did. With respect to the mythical
traditions, however, which the tragic muse had selected as
her subjects, he stood upon an entirely different footing
from Æschylus, who recognised in them the sublime dis-
pensations of Providence, and from Sophocles, who regarded
them as containing a profound solution of the problem of
human existence. He found himself placed in a strange,
distorted position with regard to the objects of his poetry,
which were fully as disagreeable as they were attractive to
him. He could not bring his philosophical convictions,
with regard to the nature of God and his relation to man-
kind, into harmony with the contents of these legends, nor
D could he pass over in silence their incongruities. Hence it
is that he is driven to the strange necessity of carrying on a
sort of polemical discussion with the very materials and
subjects of which he had to treat. He does this in two
ways: sometimes, he rejects as false those mythical narra-
tives which are opposed to purer conceptions about the
gods; at other times, he admits the legends as true, but

endeavours to give a base or contemptible appearance to (101) characters and actions which they have represented as great and noble."

A distinguishing peculiarity of Attic tragedy was the 102 manner in which it imparted information respecting the nature of the gods, their relation to men, and the principles of morality and religion. It must be observed, however, that morality, so far as it is expressed in single apophthegms, maxims, or clever and striking remarks, is only a subordinate ornament of the ancient tragedy. It is seldom employed by Æschylus; but more frequently by Sophocles, who uses it as a means of giving prominence and point to his thoughts: and in the tragedies of Euripides, brilliant apophthegms and remarks on practical, as well as philosophical questions, are so freely introduced, as to impart a decided mannerism to his poetry. His moral apophthegms have an especial value, on account of their light and graceful wit, and the exquisite tact with which the poet employs them as an instrument of popular instruction. This peculiarity of deducing general rules of morality from individual cases, which we may call the gnostic character of the Greek tragedy, is especially distinguishable at the beginning and end of scenes and long speeches, as well as in the stichomythies. Such sentences, when separated from the context, seem common-place, insignificant, and trivial; though not more so, probably, than would be the case with similar portions of our modern tragedies, if they were subjected to the same process.

§ 19. *Political Character of the Ancient Tragedy.*

In common with religion and morality, politics formed an 103 important element of the Greek tragedy; for, in Hellenic education, the three were inseparably blended, each serving as a handmaid to the others. It is well known, too, with what a lively interest every Athenian watched over the honour, and mingled in the public affairs of his native state, which owed her exaltation among the nations of Greece to the courage and virtue of her citizens. Hence it was that Æschylus, Sophocles, Euripides, and other tragic poets, found in tragedy an appropriate organ for the

(103) expression of their own political opinions and patriotic
A interest in public affairs. And even when their object was the exposure of political corruption, in this there was nothing inconsistent with the dignity of tragic art; for surely no nobler task can be imposed on the poet, than that of delighting the imagination and elevating the mind, whilst at the same time he cherishes and strengthens principles of pure and genuine patriotism.

104 The tragic writers thought too truly and too simply,
B ever to separate life and art from one another; consequently, instead of being content with drawing from their obscurity a number of Attic myths, and domestic legends, and adapting them to the circumstances of their own times, they not unfrequently found subjects for their dramas in recent occurrences. There can be no doubt, that in their choice of myths, they were often guided by political feeling, which they manifested partly in their selection of subjects, and the application of them to present circumstances, and partly in verbal allusions and delineations of
C character. It is often exceedingly difficult to explain these allusions, on which, for the most part, very little light is thrown, either by the remarks of ancient commentators, or our own knowledge of the period at which the piece was brought out. The most numerous, as well as the most intelligible, are in the tragedies of Euripides. The fickleness of the people, the insolence and effrontery of their demagogues, the chicanery of their adherents and creatures in their dealings with the gods as well as men, especially the frauds practised by their soothsayers, are severely lashed by the poet; whilst the important enterprises of the Athenians, their inextinguishable jealousy and hatred of Sparta, their alliance with Argos, are never-failing topics of interest pervading every myth, which
D bears any analogy to the times in which he writes. No tragic writer has been so prodigal of symbolic traits of character and historical allusions as Euripides, nor is there any one who has flattered more successfully the vanity of the Athenian people. We have examples of this in his 'Andromache,' 'Supplices,' and 'Heraclidæ.' Menelaus is almost every where the impersonation of Spartan egotism. On the other hand, Sophocles has interwoven his references to passing events more closely with

the web of his poetry, permitting them to appear as deli- (104)
 neations of character, or in the form of isolated apophthegms, ^A
 only when an appropriate expression seemed to be in
 keeping with his own convictions, and the ideality of the
 tragic art. Perhaps it might have seemed to him a diffi-
 cult task, to introduce into serious tragedies, allusions to
 real life, without endangering the grand object of his
 poetry, the placing, we mean, his audience in an ideal
 world. Here, too, he displays his artistic moderation.
 Æschylus, on the contrary, found in the stirring events of
 his own time, suitable subjects for his dramas. Generally ^B
 speaking, his endeavour was to advocate with all the force
 of genius, and the warmth of an honest heart, severity and
 simplicity of manners; to interest his countrymen in the
 conservation of wholesome institutions; and to exhibit,
 under a mythic garb, the glories of his country. "The
 exquisite tact of Æschylus consists in the magic charm
 which he imparts to the present, whilst the plot, which
 peculiarly claims our interest, belongs to the past. Every
 event of his own times, which is illustrated by events of
 former days, and every institution, of which he traces the
 origin, acquires additional importance from his mode of
 treatment. But the poet's art consists in this, that, whilst ^C
 the spectator remains still within the enchanted circle of
 poetic fable, the points which have reference to the pre-
 sent are so nicely arranged, that he seems himself to
 discover their bearing, and to rejoice for a moment in the
 ray of light with which the past illumines the present.
 The discovery must seem to be spontaneous, without any
 suspicion on the part of the spectator that the poet is
 leading him from the action of the plot into another
 sphere." Such is the judgement of a distinguished critic ^D,
 which is equally applicable to all the tragedies of Æschy-
 lus, although the immediate reference is to his 'Eume-
 nides,' a glorious monument of tragic skill, in which the
 expression of patriotic sentiment is happily interwoven
 with the subject of the poem. In its introduction of single
 political traits, as well as its adaptation of whole pieces to
 historical and political events, Attic tragedy, the very
 essence of which consists in its elevation above the affairs

¹ R. Rauchenstein, on the 'Eumenides' of Æschylus.—*Aarau*. 1846.

- (104) of the every-day world, manifests a popular endeavour to
 A combine with, or, at least, not altogether to separate itself
 from, the present. With regard to our interpretation of
 such passages in the present day, we may lay down this
 rule, that when an allusion is so obvious, as to have been
 understood without much reflexion by the Athenian people,
 whose life was eminently political, and who were as fami-
 liar with the early history of their country as with the
 occurrences of their own times, then we may fairly recog-
 nise it as such; but when, on the other hand, its meaning
 is so obscure, that even the auditors of that day would
 have failed to discover it without much labour and specu-
 lation, we may reasonably doubt whether it was ever
 intended by the poet.

§ 20. *Metrical Form of the Ancient Tragedy.*

- 105 To tragedy was assigned a distinct and invariable form,
 B from which she could not depart, without, at the same
 time, abandoning her claim to be considered a work of
 poetic art. This form was the metrical. A drama written,
 as sometimes happens in our days, either entirely or par-
 tially in prose, would have been pronounced by the Greeks
 to be utterly unpoetical, not to say unnatural; because
 they required that every work of the poet should be
 poetical in form, as well as in substance; that is to say,
 C should be written in verse. With regard to the metrical
 arrangement of the various shorter or longer portions, we
 find, both in the dialogue and the choral songs, a cor-
 respondence not merely of passages, but even of single
 lines (wherever the subject permits such an arrangement),
 which clearly indicates the intention of the poet to estab-
 lish a regular and symmetrical system.
- 106 Every poem is, according to the old writers on metre,
 D either STICHIC (κατὰ στίχον), or SYSTEMATIC (κατὰ σύ-
 στημα); stichic as regards the verses of which it is com-
 posed, and systematic as regards the systems or strophes
 of which it consists. When the two modes of composition
 are combined in one poem, so that one part of it is stichic
 and another systematic, it is called a mixed sort (μικτὰ
 γενικά), a term which comprehends all tragedies and come-
 dies. Stichic poems are again subdivided into two classes:

mixed (μικτά), which consist of various metres, like the (106) comedies of Menander, Plautus, and Terence; and un-^A mixed (ἄμικτα), which never vary the metre, from the commencement to the end of the work. Of this last sort are Epic poems.

The poetry which consists of systems or strophes, is divided 107 by writers upon metrical science into several classes; that used in tragedy is, for the most part, composed κατὰ σχέσιν, in which single parts and strophes are repeated, and correspond exactly to one another. The opposite to this is the ἀπολελυμένον, or free poetry, in which the correspondence is not so strictly enforced. Lastly, to this species^B belong the συστήματα ἐξ ὁμοίων, a subdivision, in which the metrical character of the strophes is taken into consideration, rather than their relation to one another. This name was chiefly applied to poems in which the same rhythm is employed throughout, without any interruption, and which in a more restricted sense is called a 'system,' on account of this rhythmical character. The rhythm most frequently employed by tragedy for such systems is the anapæstic. Systems, of which the rhythm runs on in an^C unvaried track, so to speak, from the commencement to the end, so as to form only a single system, are called ἀπεριόριστα, indefinite; those, on the contrary, which consist of several parts, or systems, all belonging to the same species of versification, but differing from one another, are denominated κατὰ περιορισμὸν ἀνίσους, unequally defined. Such, for the most part, are the so-called parodes or entrance-songs, which are anapæstic systems of various lengths. The order and position of these single corresponding strophes varies in the different lyrical portions of the tragedy. The most simple arrangement, is when the^D correspondence is in the songs, which belong to the Chorus alone, viz., in the parode, as it is defined by Aristotle, and the stasima. Both sorts of choral songs have this common mark, that they are antistrophic; and that the antistrophe immediately succeeds and exactly corresponds to the strophe, although the strophes differ from one another. To these choral songs is often added an epode, which in the stasimon is always placed at the end of the entire song; whilst in the parode, on the contrary, it is sometimes in the middle, unless we suppose that the parode, which closes

(107) with the epode, is immediately followed by the first stasimon. We have already noticed the parodes in the 'Persæ' and 'Agamemnon' of Æschylus, and the 'Phœnissæ' and 'Orestes' of Euripides, which consist of one strophe and antistrophe, separated from each other by the dialogue. We very rarely meet with a choral song which has only one strophe without any antistrophe, as in the 'Trachiniæ' of Sophocles (v. 205).

- 108 A much more artistical arrangement and form of correspondence between single strophes is to be found in those lyrical pieces which belong to the dramatic portion of the tragedy, namely, in the *κομμοί*, the songs from the stage, and sometimes, also, in the *commatica*. With the exception of the epode, all these pieces have the addition of pro-odes and mesodes. To such an extent, indeed, is symmetry studied in these *commoi* and songs from the stage, that the minutest attention is paid even to the interchange of persons in the strophes and antistrophes. Either the persons in the antistrophe interchange remarks with one another in precisely the same order as in the strophe, or the order is regularly reversed; and even when this change happens in the middle of a verse, we are sure, both in the strophe and antistrophe, to find it in exactly the same part of the verse. Now and then, the antistrophic Choruses are interrupted by persons, who express themselves in a different metre. For instance, in the 'Philoctetes' of Sophocles (v. 827), we have the hexameter of Neoptolemus between the strophe and antistrophe; and in the 'Androm.' of Euripides (v. 1173), we find a trimeter introduced in the same manner. In the choral songs, anapæstic systems, of different lengths, frequently follow each other, *e. g.* in the 'Ajax' of Sophocles (v. 222), *στρ.* Anap., *ἀντιστ.* Anap., in the 'Philoctetes' (v. 135); *α.* Anap.; *α.* Anap., *ββ.* Anap., *γγ.* in the 'Persæ' of Æschylus (v. 694), troch. tetrameter. Corresponding anapæsts are now usually designated by the terms *συστήματα* and *ἀντισυστήματα*. Still more remarkable is the interruption in the 'Ion' of Euripides (v. 219), where the anapæsts of 'Ion' are introduced into the antistrophe of the Chorus.
- 109 The free choral songs (*ἀπολελυμένα*) have been divided by Hermann (as regards their strophical character) into *μονόστροφα* and *πολύστροφα*, the latter being again sub-

divided into ἀνομοιόστροφα (having dissimilar), and παρομοιόστροφα (having similar, strophic parts). This similarity varies in degree, sometimes it appears in the beginning or conclusion, and sometimes in single verses or even parts of verses, especially towards the end.

Among the choral verses we often find trimeters and anapæsts. The division of these choral songs is rendered exceedingly difficult by the necessity of taking into consideration not merely the variety of metre, but the pauses also in the sense, and the interchange of persons. Lastly, we may notice in this place the so-called ἐπιφωνήματα, or ἀναφωνήματα, ejaculations, such as φεῦ! ἰὼ! αἶ, αἶ! and others, which are usually distinct from the verses. In the stichic verses of the dialogue, a similar attachment to symmetry and metrical parallelism is clearly discernible. In the dialogue, where, with the exception of the few cases in which the trochaic tetrameter is used, we find only the iambic trimeter, the interchange of remarks between the two persons is often so rapid, that the single verses uttered by the second is made to correspond with the single verse of the first. This is the so-called stichomythy, of which examples may be found in almost every tragedy. In the 'Agamemnon' of Æschylus (v. 1299), we have a mere epiphonema, instead of an entire verse; and in the same play (v. 1342), trimeters and diameters succeed one another in the manner which we have mentioned. The distomythy is more rare. Examples may be found in Æsch. 'Eum.' (v. 711—730); 'Chœph.' (v. 1051—1062); Sophocles 'Œd. Tyran.' (v. 108—131); Æsch. 'Agam.' (v. 1348—1371). In the 'Hippolytus' of Euripides, the Chorus delivers five dochmic verses, and the actors two trimeters. An interchange of one or two trimeters, between two persons, occurs in Æsch. 'Prom.' (v. 36—80); and Soph. 'Œd. Tyran.' (v. 99—107). Sometimes a verse is divided between two persons; for instance, a trimeter in Soph. 'Œd. Tyran.' (v. 622); Eur. 'Orest.' (v. 1593—1620); and a trochaic tetrameter in the same play (v. 774—798); and 'Phœn.' (v. 603—624); and in the 'Œd. Tyran.' of Sophocles (v. 1515—1523). But these verses are not always divided into two equal parts. In such symmetrically-arranged dialogues the conflicting opinions and inclinations of the speakers are placed, as it were, in opposite scales, in order that at the

- (110) conclusion the preponderance of the one or the other may be
 A more decidedly displayed. With regard to the details of the rhythmical forms, it will be sufficient here to observe, that for the Stasima as well as the songs of individual choristers and actors, any of the rhythms invented and used by the earliest choral lyric poets might be employed; those of a solemn character being generally used for the songs of the whole Chorus, whilst in the single songs a more lively measure was adopted, as being more expressive of passion and emotion. The dochmiac verses especially, on account of their facility, and great variety, admirably express the war of conflicting passions, being equally available for the representation of violent emotion and dull-
 B brooding melancholy. The metre employed in the dialogue of the older tragedy was principally the trochaic tetrameter, although in the pieces which are now extant, we find that metre only in passionate speeches, or when it is used as an introduction to the choral songs. Consequently in many tragedies it is never employed at all. The 'Persæ' of Æschylus, probably the most ancient tragedy that we possess, has the greatest number of trochaic parts. On the other hand, the iambic trimeter soon became the standing metrical form for language, which was at once nervous,
 C lively, and reflective. "The versification of Æschylus," says Dr. Müller, "is more decidedly elevated above prose than that of his successors, not only on account of the solemn character imparted to it by the frequent recurrence of long syllables, but also because the single verses appear more distinct from one another, through the regular coincidence of the interpunctuations with the ends of the lines."
- 111 His successors have not only introduced greater variety,
 D and, in many instances, rendered their versification more easy and flowing, but have also imparted a conversational character to their language, by dividing the verses rather according to the subjects than the lines." Yet the tragic dialogue of Sophocles always retained something of measured gravity, which distinguishes it from the bustling and vehement speech of even our best modern tragedies.

§ 21. *The Language of Tragedy.*

- 112 The language of each of the tragic writers was in exact keeping with his conceptions of character. Æschylus,

whose breast was filled with thoughts of Grecian heroism (112) and glory, as well as with the severe and elevated ideas of his time, saw the necessity of employing such language as would give full expression to the manly spirit of his characters as well as to their depth of thought. Hence the peculiar stamp which essentially distinguishes it from the lighter and more refined diction of his successors. His characters, elevated as they were above the stature of ordinary mortals, required a corresponding pomp of language, to make known their superiority to the audience. In the 'Frogs' of Aristophanes (1024), Æschylus himself speaks of this necessity:—

“ ——— We must match
Such lofty thoughts with language suitable.
For demigods, whose vestments transcend ours
Must speak in lordlier strain¹.”

Æschylus himself, full of the straightforward, manly, 113 honourable feeling, which every where distinguished the sturdy warrior of Marathon, maintains, amidst all the force and significance of his language, and all the boldness of his imagery, a simplicity of purpose, which, in the dialogue especially, imparts to his diction an old-fashioned, hard, and rugged character. “As all the personages,” says Dr. Müller, “whom Æschylus brings on the stage, express their sentiments with force and dignity, so have all the forms of speech which they employ, a certain massiveness as well as beauty, which reminds one of the temple of Ictinus, with its huge blocks of squared and polished marble.” If his style is wanting in finished elegance and lightness, that deficiency is more than counterbalanced by its vigour and precision. The mind of Æschylus was too deeply impressed with the solemnity of his subject, too fully conscious of the dignity of his characters and the greatness of their thoughts, to waste its powers on the composition of general and easily intelligible sentences. He recognises, it is true, stylistic art as a means by which the inmost thoughts and feelings of men are brought to light; but for the most part he employs it only as an external

1 ——— ἀνάγκη
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα τίκτειν.
καλλῶς εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι χρῆσθαι
καὶ γὰρ τοῖς ἰματίοις ἡμῶν χρῶνται πολλὰ σεμνοτέροισιν.

(113) embellishment. His language is full of rolling pomp, and
 A rich in unusual, but significant and high-sounding combinations, in antique words and phrases. The figurative expression, whose boldness not unfrequently reminds us of the oriental school of poetry, is one of the essential characteristics of his style. These images and similitudes bear witness to the fertility of his invention, and to that intuitive perception, which enables him so happily to discover and combine kindred, but, at first sight, incongruous expressions. Hence his favorite 'Oxymora¹;' as, for example, when he calls the scytale "the army's dumb messenger."

B This passion for exhibiting every salient thought, and every powerful feeling, in its full comprehensiveness, by the repetition of almost synonymous phrases, has produced frequent pleonasms and tautologies. His 'Agamemnon' affords the best specimen of this figurative diction, whilst in some of his other pieces, such as the 'Prometheus' and the 'Persæ,' the language differs less from that of ordinary prose.

114 His syntax depends rather on the juxtaposition of periods
 C and copulative, adversative, and disjunctive propositions, than on the subjection of one period to another. Consequently, causal and conditional propositions are rare; whilst, on the other hand, asyndeton, anacoluthia, and aposiopësis, are his favorite figures of speech. This, in truth, constitutes the main difficulty of his style, which is also wanting in rhetorical fluency and refined development of thought.

115 The language of tragedy was indebted for its grace and
 D delicacy to Sophocles, who carefully avoided the obscurity, bordering on bombast, of the Æschylean diction, and endeavoured by means of syntactic combinations to mark more distinctly the relations of ideas to one another, and thus to establish a beneficial equilibrium between thought and expression. This equalization was accomplished by giving limitation and depth to the language. "Supported," says Bernhardt, "by the educated and refined society of Athens, Sophocles created a model style for all the higher species of poetry, a style which was no longer split into heterogeneous masses by the distinctions of dialogue and choral song, but

[¹ 'Οξύμωρον (ut Quint. tradit) sententia est ex periculo petita, hoc est, ita affectate et acute enuntiata, ut fatua videatur.—Scap. Lexicon.]

which breathed the same spirit throughout, merely illuminat- (115)
 ing the different groups with ever-varying colours. *Æschy-* A
lus possessed a richer and more varied vocabulary, abounding
 in those bold and rugged words, which served to distin-
 guish the diction of his tragedy from the language of
 ordinary life; but *Sophocles* even here acted with modera-
 tion, inventing words and introducing exotic terms, but
 exhibiting at the same time a comprehensive and me-
 thodical spirit, as well as a poetical judgement in the
 development of his nervous phraseology, which, in truth,
 is very closely allied to the purest Atticism. Consequently
 his tragic diction, whilst it maintains its connexion with
 ordinary Attic life, loses nothing of the dignity which is
 the peculiar attribute of tragedy. Finally, the difference B
 between the two poets as regards form, is especially con-
 spicuous in their respective modes of periodic arrangement.
 In *Æschylus*, the composition is naïve, transparent, and
 often unequal. *Sophocles*, on the contrary, always aims
 at an artistic union of the several members of his periods,
 although not unfrequently the mode in which this junction
 is effected is somewhat obscure, and exhibits the greatest
 variety, with the most noble and impassioned rhetoric.
 Even in the minute, and almost imperceptible portions of
 his work, we discern, as in the productions of the ancient
 sculptors, a delicacy of taste and an accuracy, which
 deemed no particular unworthy its attention."

The style of *Euripides* is altogether different. As his 116
 characters are scarcely elevated either in thought or action C
 above the level of ordinary life, so their language differs but
 little from the phraseology to which the Athenians of that
 day were accustomed in their public assemblies and courts
 of justice. Hence he is nick-named by *Aristophanes* the
 "poet of the bar," and public speakers are advised to
 acquire the art of "Euripidizing elegantly." Devoted as
 he was to that philosophical learning, which he had been
 the first to press into the service of the tragic muse, and to
 the rhetorical and dialectical arts, acquired in the schools of
Prodicus and *Protagoras*, *Euripides* was naturally inclined
 to substitute an easy fluency of style, with great propriety
 and precision of language, for the poetic sublimity, which
 had been the glory of his predecessors. The leading cha-
 racteristics, therefore, of his style, are fine-spun eloquence

(116) and fluency of expression. If, on the one hand, these
 A innovations may be justified by the fact, that the bustling
 Athenian citizen of that day had little either of leisure or
 inclination for the study of a severer style, it cannot, on
 the other, be denied that tragic poetry lost much of its
 vigour by the change. Thus the language of the Choruses
 in his pieces is little better than ornate prose, without
 imagery, flights of fancy, or grandeur of expression, to
 rivet the attention of the audience. The periods in his
 dramatic text are carelessly and loosely put together; the
 expressions smooth, easily understood, and now and then
 B rhetorical. The long speeches of his messengers, as well
 as the monologues and reflexions, are, it is true, distinct
 and intelligible, but often savouring of the carelessness
 and laxity of ordinary conversation. His style frequently
 degenerates into mannerism and a repetition of favourite
 forms of expression. In a word, the poetry of Euripides
 occupies a middle place, between the florid magnificence of
 poetry, and the logical severity of prose.

PART III.

SCENIC REPRESENTATION OF THE ANCIENT TRAGEDY.

§ 22. *Structure and arrangement of the Theatre.—Theatron.—Orchestra.—Skene.*

117 THE distinction between ancient and modern tragedy is
 C no where so apparent as in the scenic representation. So
 scrupulously, indeed, have the Greeks adhered, in the con-
 struction and arrangement of their theatres, to the model
 of an earlier and ruder age, that we should be almost
 tempted to charge them with pedantry and affectation, were
 we not aware of the fact, to which allusion has already
 been made, that Greek tragedy, even in its fullest develop-
 ment, has always retained, to a certain extent, its character
 as a religious performance. Bearing this circumstance in

mind, we shall have no difficulty in discovering the reason (117) why a people so quick-witted and inventive as the Greeks, a continued to tolerate arrangements, which must have well-nigh destroyed all dramatic illusion.

The Athenian theatre was, in point of fact, not so 118 much a playhouse, in the ordinary acceptance of the term, as a building fitted up for the celebration of the Dionysian solemnities: consequently, in its construction, care was taken that sufficient accommodation should be provided for the dithyrambic Chorus, as well as for the actors. It was also used occasionally for the celebration of other festivals, and as a place of meeting for the people: its form and arrangements would, therefore, necessarily be very different from those of a theatre constructed for the sole purpose of dramatic representation. This will account for the existence, both in Greece and in the colonies, of large and magnificent theatres, in cities where no dramatic performance, as far as we know, ever took place.

Like tragedy itself, the Athenian theatre, of which all 119 the rest were copies, derived its origin from the dithyrambic Chorus: the orchestra (or dancing-place) serving as a nucleus, to which the other parts of the plan were gradually added, in the same manner as the dramatic portions of the poem were grouped by the tragic writers around the original choral hymn.

The great stone theatre of Dionysus, at Athens, stood 120 on the south-eastern slope of the Acropolis, in the Lenæum, which contained also the temple of the god. Its foundation was laid in the 70th Olympiad, immediately after the downfall, during a poetical contest between Pratinas and Æschylus, of the rickety wooden hustings and benches which served in those days for the accommodation of actors and spectators: but the building was not completed until the time of Lycurgus, although dramas, we have every reason to believe, were performed in it at an earlier period. It consisted of three parts:—1. The theatre, properly so called, which contained seats for the spectators. 2. The stage, which faced the seats. And, 3. The space between those two divisions, which was called the conistra, or orchestra in the more comprehensive meaning of the term.

- 121 The ground-plan was drawn in the following manner:—
 A first, the architect described, on the site selected for the building, a circle sufficiently large to contain the theatron; and within it drew a square, of which each corner touched the circumference of the circle. The side of this square which lay nearest to the spot on which it was proposed to erect the stage, indicated the end, or, viewed from the seats of the spectators, the commencement, of that portion of the plan. Parallel to this line was drawn, on the periphery of the circle, another line, on which they erected the wall which
 B formed the back of the stage, or front of the scene. The segment of the circle thus cut off being small, the stage was, of course, exceedingly shallow. The remainder of the circle formed the orchestra, around which were ranged the seats of the spectators (theatron) in concentric rows, rising one above the other, and each row forming a semicircle extended by tangents from the centre of the orchestra to the stage.
- 122 If we examine the fragments of Greek theatres which
 C still exist, we shall find that the site invariably selected by the architect was the side of a hill, as being most favourable for the construction of the theatron. In rocky formations this object was easily effected by cutting out rows of seats, which were afterwards cased with marble, if the rock happened to be of a soft nature: but when the soil was loose, it was necessary to dig trenches sufficiently deep to receive the masonry, which served for the foundations of rows of stone seats. In choosing a site, the architects seem to have regarded the extent and beauty of the view to be
 D obtained from the theatron, rather than the aspect. Not unfrequently the seats faced southwards, although such an arrangement is expressly condemned by Vitruvius. The dimensions of the building depended, of course, on the size of the place, and the number of its inhabitants. At Athens there were seats for 30,000 spectators, whilst at Megalopolis the enormous number of 40,000, according to a probable calculation, were accommodated within the walls of the largest theatre in Greece.
- 123 By the arrangement of the seats, which rose one behind the other, like terraces, every one of these spectators was enabled to see and hear. In the smaller theatres, the rows of seats formed a single story; but in the larger they were

divided into compartments (ζῶναι), by one or two gang- (123) ways (διαζώματα, præcinctiones), which ran from one ^A extremity of the semicircle to the other, parallel with the seats. Each of these stories was again subdivided into wedge-like compartments (κερκίδες, cunei), by flights of steps ascending from the lowest to the highest row, and spread out like the sticks of a fan¹. The front half of the row served for a seat, whilst the back part, which was a little lower, was used as a resting-place for the feet of those who sat in the row above. The two extremities (or "horns," as they were called) of the theatron were bounded by a dwarf wall, which followed the form of the terraces from the top to the bottom, and served as a rail to the seats. A higher wall would have shut out many of the spectators from a view of a great part of the stage.

The gangway, or diazōma, was either single or double; 124 in the latter case, one of the passages, or ways, was higher ^B than the other. The first row of seats below the gangway had stone backs here and there. On the wall of the gangway, which was about the height of a man, were inscribed the names of the different wedge-like compartments, as seen in the remains discovered at Syracuse and Xanthus. In some ruins we trace also the remains of a raised passage round the orchestra, near the lowest row of seats. The highest row was generally bounded by a wall. Whether the portico, of which we find a solitary example in the ruins of the theatre at Tyndaris, was of Grecian origin, or an addition made at a later period by the Romans, we have no means of ascertaining. Thus much, however, is certain, ^C that no ruins of a genuine Greek theatre exhibit distinct traces of such a colonnade, which one generally supposes to have been erected as a shelter for the spectators in case of

¹ Götting, in an essay on the inscriptions in the theatre at Syracuse, tells us that "in this theatre the two lower stories are divided from one another by a gangway (διαζώμα, præcinctio) eight feet in width, by which an easy access was obtained to the seats. From the base of this præcinctio rises a wall (altitudo præcinctionis) about six feet high, above which are placed the seats of the upper story, on a base which stands very little lower than the crown of this wall. Eight small flights of steps, intended as a means of access from the præcinctio to the different seats, divide the rows (both above and below the præcinctio) into nine compartments (cunei)."

(124) sudden rain, the theatre itself being without a roof. This
 A object was probably attained by the erection of other
 buildings in the immediate vicinity of the theatre. The
 spectators either entered their seats by doors in the bound-
 ary wall, or mounted from the orchestra to the lowest
 gangway by a flight of low steps, and thence along the
 staircases, which formed the radii of the semicircle, dividing
 the seats into wedge-like compartments. If the lower
 division of the theatron were excavated out of the hill itself,
 the spectators entered by doors (vomitoria) underneath that
 part which was built on a substruction, and thus found
 B their way into one of the præinciniones. In what manner
 the brazen vessels employed for the conveyance of sound
 were affixed to the seats, or of what description they were,
 we have scarcely any means of ascertaining, as Vitruvius
 is the only writer who mentions them.

125 The next grand division of the Greek theatre is the
 space between the theatron and the stage, which was
 specially arranged, when occasion required, as a standing
 and dancing-place for the tragic or comic Chorus.

126 We have already mentioned that the theatre was used
 C for public meetings and religious processions, as well as
 for dramatic exhibitions. It consisted, therefore, strictly
 speaking, of two massive stone parts, viz., the theatron,
 and the transverse building opposite it, which enclosed
 three sides of an open space of moderate height, whence
 the audience might be easily addressed, or which might be
 used on play-days as a stage for the actors. This space
 was raised, according to Vitruvius, from ten to twelve feet
 above the floor of the theatre, which was generally strewed
 with sand, instead of being boarded. Hence its name of
 D CONISTRA (sand-place). In the middle of this space was
 erected an altar of Dionysus (Bacchus), called "THYMELE,"
 around which the dithyrambic Chorus performed its dances
 after the ancient fashion. From this circumstance the place
 itself was called the "ORCHESTRA." It is by no means
 improbable, that for the accommodation of the dancers in
 the dithyrambic Chorus, the space immediately round the
 altar was floored with planks, and this floor gave the name
 of orchestra to the whole of the conistra. Whether the
 sacrificial altar, which seems to have been of uniform size,

and surrounded by steps, always stood in the orchestra, or (126) was merely placed there on the occasion of the Dionysiac festival, we have no means of discovering.

We must not, however, confound this orchestra, which 127 was ten or twelve feet lower than the stage, with the place on which the tragic and comic Chorus took their stand; for it would be absurd to suppose, that in tragedy and comedy, where the choristers were constantly conversing with the actors, their heads could have been placed more than a man's height below the feet of the persons on the stage. On the contrary, it would seem, that when dramatic representations took place, a wooden scaffold was erected in front of the stage a little lower than the stage itself, and extending from its front to the Thymele. The entrance for the Chorus B to this scenic orchestra, as we will call it, to distinguish it from the grand orchestra, or conistra, was by two principal doorways (πάροδοι), on the right and left sides between the stage and the theatron, which was also used by most of the spectators, as the easiest mode of access to their seats. The Chorus then ascended by a flight of wide steps from the floor of the theatre to the elevated station which they were to occupy during the performances. The orchestra was connected with the stage by a few steps, which enabled the Chorus to mount the stage, or the actors to come down to the orchestra. Of the former, we have an instance in the 'Helena' of Euripides, v. 331 and 515, where the Chorus crosses the stage and enters the house: of the latter, there is an example in the 'Eumenides' of Æschylus, who are discovered asleep in the temple of Apollo, and on being roused descend from the stage to the orchestra. From the whole of this description it will be evident, that the Thymele, which is generally supposed to have stood in the midst of the scenic orchestra, was not really in such a position as would render it available for a dramatic performance. We should rather be inclined to think that its D steps were occupied (although out of sight perhaps of the stage) by the flute-players and Rhabdophōri (wand-bearers or policemen), who were placed there to keep order among the spectators.

The next portion of the theatre which deserves our 128 attention is the Stage. In all the fragments which still exist of ancient theatres, this portion is the most imperfect,

- (128) for the obvious reason that it was, in a great measure, constructed of wood. In the most comprehensive meaning of the term, the whole stage is called *σκηνή*, a word which has been preserved with a different accentuation, in most modern languages. Literally it means a tent; in all probability because it was customary, before the existence of stone theatres, for the actor or reciter to emerge from such a shelter. Even when this primitive erection was superseded by the commodious stone theatre of a later period, the word *σκηνή* was still used to express either the whole stage, or, in a more confined sense, the wall at the back of the stage with the space behind it. The open spot, on which the piece was performed, was called the *proscenium* (*προσκήνιον*), because it was in front of the stage-wall (*σκηνή*). The centre of this space, on which the actors stood and delivered their speeches, was called the *logeion* (*λογεῖον*, speaking-place). Unless, indeed, "*logeion*" were merely another name for the *proscenium*; for we find nothing in its arrangement or construction to distinguish it from the rest of the stage. The *proscenium* was bounded on the right and left by two buildings, which extended like wings from the back of the stage to the two extremities or horns of the *theatron*. These buildings were called *παρασκήνια*, side-wings. Between them and the spectators were the two grand entrances to the orchestra, the only architectonic connexion between the *theatron* and the stage. The recesses behind the back wall of the stage (*postscaenium*) as well as the *parascenia*, served either as dressing-rooms for the actors, or storehouses in which they kept the machinery, costumes, and other properties of the theatre. These storehouses were called *σκεύη*. The floor of the *proscenium*, which was boarded, rested on a stone substruction, or at least on a wall, the front of which was turned towards the spectators, and was embellished with columns and statues; but these were almost entirely hidden, during the representation of dramatic pieces, by the scenic orchestra, erected in front of the permanent stage. This wall and the hollow space underneath the *proscenium* were called the *hyposcenium* (*ὑποσκήνιον*). We have already remarked, that only a small segment of the circle originally described was cut off by the stage; consequently, it formed a rectangular oblong figure, the longer sides of which were

equal, or perhaps a little more than equal, to the whole (128) diameter of the orchestra. "This form of the Greek stage," ^A says Dr. Müller, "had its origin in the peculiar taste of the ancients; who loved to exhibit the attendants of their heroes, ranged in a long file across the narrow stage; in the same manner as in their sculptured frieses and pictures, each figure stood out distinctly, instead of the back row being in a great measure hidden by those in front." For battles, popular tumults, and such like stirring scenes, there was no room on the Athenian stage; nor would the poet, even if there had been space enough, have deemed himself justified in introducing spectacles so inconsistent with the calm dignity of the tragic muse and the religious character of the performance.

§ 23. *Scenery, Decoration, and Machinery.*

Many of the instruments belonging to the scenery, deco- 129 ration, and other properties of the Greek theatre, being ^B known to us only by name, it is impossible to ascertain with certainty how much was left to the imagination of the spectator, and how much was actually displayed before his eyes. Speaking generally, however, we may say that the arrangement was exceedingly simple, as compared with the theatrical mechanism of modern days. This may be attributed partly to the simplicity of the ancient tragedy itself, and partly to the circumstance of all the scenes being supposed to take place in the open air, instead of in houses and rooms. The back wall of the stage, of which ^C the height is not known, had three doors, through which the actors came on the stage, and made their exit. The painting and decoration of this wall generally represented a palace, of which the central, or royal door, as it was called, belonged exclusively to the king and other princely inhabitants of the palace, whilst those on the right and left were supposed to be the entrances to the women's apartments, guest chambers, and offices. Not unfrequently the scenery ^D represented also a temple, with its appropriate buildings and courts; but it was always the front and not the interior of the building that was exhibited, it being a distinguishing characteristic of the heroic life, that all important business was transacted in the public halls, markets, and streets.

- (129) The decorations which we have just described were the
 A most appropriate in ordinary cases, but instances sometimes
 occurred in which a very different style of scenery was
 required. For example, in the 'Prometheus' of Æschylus,
 we have a representation of the rugged cliffs of the Cau-
 casus; and in the 'Philoctetes' of Sophocles, a wild and
 desolate shore, with a grotto embosomed in bushes and
 trees. In the 'Œdipus Colonæus' no buildings appear, the
 back-ground representing only the rocky wall of the grove
 of the Eumenides, and the grove itself. In the 'Persæ' of
 Æschylus, the scene is the tomb of Darius, in a rural
 district near Susa; instead therefore of a palace, we may
 suppose that there was a tomb in the back-ground sur-
 B rounded probably by trees. The 'Supplices' of the same
 poet requires a rural landscape near the city of Argos, with
 an altar and grove. There are also a few tragedies extant,
 in which the scene changes during the representation. For
 instance, in the 'Eumenides,' we have first the interior of the
 temple at Delphi, and then the Parthenon in the Acropolis
 at Athens; and in the 'Ajax' of Sophocles, the tent of
 the mad hero, and afterwards the sea-shore. These
 changes, which were comparatively rare, the unity of place
 being in most instances strictly observed by the tragic
 writers, were effected by means of two revolving scenes
 C (περίακτοι, versuræ). These περίακτοι consisted of three
 screens forming an equilateral triangle, which revolved on
 a pivot inserted in the floor of the stage. They were
 placed on each side of the proscenium, so as to answer the
 purpose of our modern side-scenes or coulisses, the side
 exhibited to the spectators standing in all probability some-
 what obliquely, and the two other sides being kept entirely
 out of sight. When it was necessary to shift the scene, the
 two periacts were turned round, either separately or toge-
 ther, and another picture exhibited. If, as seems most
 probable, these side scenes were removable at pleasure, it
 must have been possible to represent a great variety of
 prospects, by employing them wholly or partially, accord-
 D ing to the character of the piece represented. Between the
 periacts and the back wall of the stage, probably also
 between the periacts and the wall which extended from
 the parascenium to the proscenium, opposite the stage wall,
 was an open space on each side, which served for the

entrances and exits of those personages who were supposed (129) to come from the city or the country¹. The theatre at Athens being built on the southern side of the Acropolis, the spectators had the greater part of the city and port on their left-hand, and almost all the country of Attica on the right: it was an established rule, therefore, that persons from the city should enter on the left, and those from the country or from foreign lands, on the right-hand side of the stage.

The same rule was observed with respect to the side 130 entrances into the orchestra; only in this case the right-hand passage was less used than the other, because the Chorus was generally supposed to consist of persons who lived in the immediate neighbourhood. The effect of these regulations was, that the spectators were enabled to discover at a glance many circumstances, which they must otherwise have found out by degrees, our modern playbills being unknown in those days. Two passages led from the proscaenium to the lower side-avenues between the theatron and the stage, through which the Chorus passed from their dressing-room to the orchestra. From these remarks it will be easily understood, that the Athenian stage generally represented a public square, which the heroic personages entered from their palaces, and the other characters of the piece from the city, port, or country; for the purpose of communicating to one another their thoughts, feelings, and resolutions. "There were," says Vitruvius, "three sorts of scenic decorations:—1. The tragic scene, which was embellished with columns, pediments, statues, and other architectural ornaments, beseeing a royal residence. 2. The comic, which represented a private house or houses, with several stories and rows of windows. 3. The scene of the satyric drama, which was painted to represent trees, caves, mountains, and other rural objects." This must of course be taken as a mere general description of the scenery employed in tragic, comic, and satyric representations. The orchestra had no scenery of its own, but was supposed to represent a variety of places according to the changes in

¹ These are the *αἱ ἀνω πᾶροδοι*, *aditus in scenam*, or *itineræ ver-surarum* (passages by the *περιακτοί*) mentioned by Vitruvius, and distinct from the lower entrances to the orchestra, which were called *αἱ κάτω πᾶροδοι*.

- (130) the scenic decorations of the stage. For instance, if the
 A scene represented a palace and the logeion the open court in front of it, the orchestra was then a public square, in which the people assembled for the purpose of communicating their wishes to the sovereign. If a camp occupied the back of the stage, the orchestra was the muster-ground; and lastly, if the scene were a temple, and the logeion the consecrated court, immediately in front of it, then the orchestra was supposed to be the larger space within the Peribolos, which was represented by the theatron itself.
 B This symbolic character of the orchestra is especially manifest in those pieces in which there are changes of scenery. But, as the orchestra was only a continuation of the open space represented by the proscenium, it would have been of course absurd to separate the two by a curtain, like those in the Roman theatres, which were drawn up at the commencement, and lowered at the conclusion of the performance. Such a drop-scene is never mentioned by ancient writers; nor can we imagine any reason why the Greeks should have adopted an arrangement at once so useless and so cumbrous.
- 131 It only remains for us to give a short account of the
 C machinery of the Athenian theatre. And here, as in many other matters of antiquarian research, the *ars nesciendi* must be allowed its privilege: for we know scarcely any thing of these machines except their names, or if a short notice of them occurs here and there in Greek writers, the information thus obtained is too scanty to warrant our identifying them with the mechanism of our modern theatres; to which, perhaps, they bore scarcely any resemblance.
- 132 The two machines which seem to have been most frequently employed, were the *ECCYCLEMA* and the *EXOSTRA*.
 D The first of these, according to the meagre accounts which we possess, was a wooden machine, mounted, as the name indicates, on wheels; the other was probably a sort of balcony which was pushed, instead of being wheeled, into its place. Respecting the use of these machines, Dr. Müller hazards the following conjecture, "It was now and then necessary to exhibit to the spectators scenes which were supposed to be enacted within the walls of a house: in those dramas, for example, of which the plan required a tragic tableau, or graphic and simultaneous representation

of a whole cluster (so to speak) of striking conceptions. (132) Take, for instance, the scene in which the Clytemnestra of *Æschylus* stands with a drawn sword over the bodies of *Agamemnon* and *Cassandra*, with the bathing dress in her hands, in which her ill-fated husband had been entangled; and in the succeeding trilogy where the bathing dress is seen on the same spot, but now covering the dead bodies of *Ægisthus* and *Clytemnestra*: or where, in the 'Ajax' of *Sophocles*, the hero is discovered gazing mournfully on the slaughtered sheep, which he had mistaken in his madness for the princes of the Grecian army. It is very evident that in these and similar instances, the object of the poet is not to exhibit the deed itself in the course of accomplishment, but the CIRCUMSTANCES resulting from its completion, as subjects of reflection for the Chorus and spectators. For the purpose of bringing such groups on the stage, and thus exhibiting the interior of those dwellings which were concealed behind the scenes, they employed the machines called *encyclema* and *exostra*, the effect of which may be gathered from the context of the ancient tragedies. The folding doors of a palace or a warrior's tent fly open and discover an inner chamber, which remains distinctly visible on the stage; until the progress of the plot requires that it should give place to some other scene. *Hermann* is of opinion, that the stage wall itself was made to open by means of the *encyclema*; and quotes, in support of his theory, *Virg. Georg. iii. 24*: "*scena diversis discedit frontibus.*"

Mention is also made of a *μηχάνη*, a term which seems 133 in its more restricted sense to have signified the machine, by means of which the gods were made to appear suddenly in the air. Some account of this apparatus is given by the Scholiast on *Lucian*, who tells us, that above the two doors in the back wall of the stage were two machines, by one of which (that on the left hand) the sudden apparition of gods and heroes was effected, when no other means could be found of unravelling the plot. Hence, the well-known proverbial expression, "*deus ex machina*," an expedient too often resorted to by *Euripides* in his tragedies. The *Θεολογείον* was also an apparatus for exhibiting the gods in the upper regions. It was employed, according to a notice which we find in *Pollux*, in

(133) the 'Psychostasie' of Æschylus, where Zeus was discovered seated on the theologeion with a balance in his hand, and Eos and Thetis kneeling on each side to ask the lives of their sons Memnon and Achilles. There were also contrivances for suddenly withdrawing an actor from the sight of the spectators, or letting him down from the top of the theatre. Of this description were the machines called *ἑώρημα* and *γέρανος*, which were fastened and put in motion by means of ropes. As an instance of this mode of employing the *ἑώρημα*, we may mention the ascent of Bellerophon on his winged horse. The other engine, the *γέρανος*, probably a sort of crane, was employed when some deity who had descended from heaven, returned thither carrying with him the body of a mortal, *e. g.* when Eos carries off Memnon. It was also used perhaps in the 'Rhesus' of Æschylus, where the muse conveys her son to the habitations of the gods. The accounts which we possess of the manner in which these machines were employed, seem to warrant the supposition, that the roof of the stage contained a room, in which the ascending figures were concealed from the eyes of the spectators. This conjecture is rendered more probable by the term *ἐπισκήνιον*, which is explained by Hesychius to mean *τὸ ἐπὶ τῆς σκηνῆς καταγώγιον*. There was also a MACHINE FOR PRODUCING THUNDER (*βροντεῖον*), and a LIGHTNING-TOWER (*κεραυνοσκοπεῖον*). The contrivance for imitating thunder was a number of brazen vessels filled with stones, which were rattled behind the scenes. There were also TWO TRAPDOORS (*ἀναπέσματα*), one on the stage, the other in the orchestra. The CHARON'S LADDER (*χαρώνειοι κλίμακες*), seems to have been another name for one of these doors. Through them the ghost of Polydorus rose in the 'Hecuba' of Euripides, and the Furies in the 'Eumenides' of Æschylus¹.

¹ The use of machinery belonged rather to the age of Æschylus and the older comedy, than to the more simple drama of an earlier period. Tombs, altars, apparitions of gods and spectres, exhibitions of celestial beings on scaffolds suspended in the air, winged chariots, and fabulous monsters, on which gods sometimes descended to earth, imitations of thunder and lightning; a moving world, in short, of mechanical inventions, suited well the ideal character of the Æschylean tragedy. Succeeding tragic poets had less need of these extraordinary appliances, because they confined themselves more strictly within the

§ 24. *Public Position of the Greek Tragic Writer.—Preparations for bringing out Tragedies.—Theatre-days.—Theatrical Representations under the superintendence of the Athenian Government.—Choregie.—Judges.—Theoricon.—Spectators.*

At Athens, the exercise of the tragic art was no mere 134
pastime, with which the poet beguiled his hours of solitude: **A**
it was rather the serious business of his life, the official
employment which connected him by the closest ties with
the government of his country. Poets and orators, painters
and sculptors, musicians and actors, all deemed their talents
the legitimate property of the community, or devoted them
to the service of the gods whose protection and favour they
enjoyed.

Deeply impressed with a sense of this obligation, the 135
favoured ones on whose birth Melpomene had smiled, were **B**
wont at the Dionysian festivals, to offer on the altar of
Bacchus the gifts with which the Muses had endowed them,
as the noblest and most acceptable of thank-offerings.
The consciousness that the position which he occupied was
important, and in some sort official, stimulated the tragic
poet to surprising and almost incredible exertions, because
he felt, that a necessity was laid upon him, as a recognised
and paid officer of the state, to devote his noblest faculties
to the service of the gods and the improvement of his
fellow-citizens. For the promotion of these objects yearly **C**
dramatic contests were established, which imparted an ad-
ditional interest to the Dionysia, already the noblest festival
in the Athenian calendar ¹.

circle of human experience; whilst, on the other hand, the writers of
the older comedy, in the true spirit of their fantastic calling, not
only exhausted all the resources of existing theatrical mechanism,
but even invented a considerable number of new combinations.—
BERNHARDY.

¹ We know generally that the **THEATRE-DAYS**, on which dramatic
performances took place at Athens, were during the Dionysia, but the
information which we possess respecting the number, distribution,
&c. of those days, is exceedingly vague and imperfect. Thus much,
however, seems certain; that from the earliest times seasons were
set apart in different districts of Attica for the worship of Dionysus;
and that many of these districts being politically connected with
Athens, a series of Dionysian feasts was celebrated in that city (as

136 But the religious importance of tragedy may be inferred
 A also from the care with which the state conducted all the
 preparations for its representation. As the child of the
 Dionysian mysteries, it had ever been deemed one of the
 bulwarks of religion and of the constitution. Consequently
 in proportion to the tendency which it exhibited to be-
 come a mere work of the poet's art, was the necessity for
 increased exertion on the part of substantial citizens, no
 less than on that of the magistrate. It was enacted, there-
 fore, that every poet who desired to bring out a piece
 should give due notice to the Archon, who presided over
 B the festival, and demand a Chorus (*χορὸν αἰτεῖν*). It is
 generally supposed that the Basileus, or Archon charged
 with the superintendence of public worship, was the magis-
 trate to whom this application was made; although Pollux,
 in his very uncritic-like compilation, asserts without proof,
 that the Eponymus presided over the Dionysia, and the
 Basileus over the Lenæa. If the Archon had confidence
 in the author, or was pleased with the piece itself, he im-

well as elsewhere) from the end of Autumn to the commencement of
 Spring. The first of these was the RURAL OR LESSER DIONYSIA, which
 was celebrated throughout Attica during the vintage, in the month
 of Posedeôn. This was followed by the LENÆA, a feast peculiar to
 Athens itself, the celebration of which took place in the month of
 Gemelion, shortly after the regular vintage. The rural and urban
 Dionysia, which in ancient times had probably been celebrated on
 the same day, were afterwards separated, to afford the country people
 an opportunity of enjoying the festivities of Athens, after the conclu-
 sion of the regular vintage in their respective demi. The difference
 between the two festivals seems to have been, that the former com-
 memorated a natural, and the other an imaginary vintage. The
 Lenæa was succeeded by the ANTHESTERIA, in the month Anthes-
 teriôn. This was an Attic and Ionic festival, which lasted three
 days. But the grand feast of all was the GREATER OR URBAN DIONYSIA,
 which probably commenced on the 12th of Elaphebolôn, and lasted
 several days. To this feast strangers flocked from all the countries
 in alliance with Athens. At all these festivals, except the Anthes-
 teria, tragedies and comedies were exhibited at the Lenæa and
 greater Dionysia in the city, and at the rural Dionysia in the theatre
 of the Piræus. The season of the year at which the festival took
 place, was of course not without its influence on the number of spec-
 tators. At the winter Lenæa, for example, only the resident public
 visited the theatre, whilst at the great spring Dionysia it was crowded
 with a brilliant assemblage of strangers. As new pieces were always
 brought out at this festival, it was, of course, a season to which the
 theatrical critic, as well as the play-going public, looked forward
 with intense interest.

mediately granted a Chorus and a licence for the representation. Hence the expression, *χορὸν δίδοναι*, signifies ^A to approve of a piece. The Choruses for Tragedy and Comedy were formed at the expense of wealthy and ambitious citizens, who provided the necessary costumes and decorations, paid for the instruction of the choristers in singing and dancing by a competent choir-master (*χοροδιδάσκαλος*), in a place set apart for that purpose (*διδασκαλεῖον*), and maintained them until their education was completed. The person of the chorēgus (*χορηγός*, in Lat., *chorāgus*), so they called the citizen who equipped and provided instruction for the Chorus, was held to be sacred and inviolable, as being engaged in the service of Dionysus. No one ^B durst disturb or insult him, even although his excessive zeal might lead him to transgress the laws. The expenses incurred, which were all comprehended under the general term *χορηγία*, were regarded by the state as voluntary sacrifices, or rather as debts of honour, which it behoved every substantial citizen to discharge in turn. As each chorēgus in the getting up of his Chorus strove to outvie his antichorēgi in other phylæ, and to win the approbation of his fellow-citizens, we may well imagine that rivalry and party spirit were excited in a fearful degree. Our ^C limits will not allow us to give at length the calculations made by respectable writers of the expenses incurred by the Athenian choregi: it may be sufficient to mention, that the inordinate love of the Athenians for theatrical exhibitions, and the extravagant sums expended on the drama, are not unfrequently made a subject of reproach. But even this fact is another proof, that the end proposed was something more elevated and noble than the mere amusement or even instruction of the people; for we cannot ^D suppose that the love of dramatic representation, even when stimulated by ambition, party spirit, and other selfish feelings, would be in itself a motive sufficiently powerful to call into action, much less to sustain for more than a century, the self-denying exertions of individual citizens and phylæ¹.

¹ The best and most complete account of the expenses of the Athenian theatre is to be found in 'Böckh's Public Economy of Athens.' "The celebration of their festivals," says that writer, "occasioned at a very early period an expenditure to the Attic stage,

- 137 With regard to the manner in which the business of his
 A office was conducted by the choregus, the order in which the different Choruses came on the stage, and the question whether the expense of several dramatic Choruses was sometimes borne by the same choregus, the information which we possess is exceedingly scanty. The splendour of the choregiæ kept pace with the prosperity of the nation; and towards the end of the Peloponnesian war began gradually to decline.
- 138 Together with the Chorus, a sufficient number of actors
 B in the pay of the state, and equipped at the public expense, was assigned to the poet by lot, supposing him not to be already provided with actors, specially trained by himself for the representation of his own pieces. The instruction of the Chorus and actors was either conducted by the tragic poet in person, or at least carried on under his superintendence. This, in fact, was the part of his duty over which the state exercised the most jealous vigilance, as being especially subject to its jurisdiction. The most important part of this training was instruction in the piece itself (διδάσκειν δράμα, τραγῳδίαν, *docere fabulam*).
 C The poet who by means of such instruction brought out a drama which had never before been represented, was entitled to a recompense from the state, and if he was victorious in the contest, obtained the prize.
- 139 The tragic representation was no more left to chance than any other portion of the religious solemnity. Five judges (Agōnothētæ) were solemnly sworn to decide on the respective merits of the choregi, poets, and actors, and to assign the crown of honour to the most deserving. They were attended by the Mastigophōri or Rhabdophōri, a theatrical police, whose duty it was to admonish, and, if necessary, expel, the disorderly.

as unbounded as that of the most luxurious courts; but its object was far nobler, for the benefits which it conferred were not confined to a chosen few, but shared by all the citizens. It was connected moreover with religion, the brightest jewel possessed by man, and was calculated to produce feelings of patriotism, as well as a refined taste and critical judgement. It was a noble ambition, which led men to expend enormous sums on the arts, consecrated as they were to the service of religion, on rich but durable furniture, dresses, and carpets: on Choruses and musical entertainments, on a complete theatre, in short, excellent alike in serious and comic representation."

Lastly, provision was made by the state for the accom- 140
modation of the public. Every citizen of the poorest a
class received (in accordance with a plan proposed by
Pericles) two oböli from the public exchequer, which were
paid as entrance-money (Theoricon) to the party who
contracted to keep the theatre in repair. At a later
period the citizens in general received a Theoricon, dis-
tinct from the sums presented to them under the same
title, which were intended to serve as their contribution
towards the due celebration of the great festivals. It is
doubtful whether at this time, as was afterwards the case,
the public received doles of meat and drink, that they
might be enabled to remain until the end of the represen-
tation, which lasted many hours¹.

§ 25. *The Tragic Didascalix and their Form.—Agonistic
Mode of Representation.—Chronicles of the Contests.*

Every tragic didascalia or representation consisted of 141
four pieces, viz. three tragedies and a satyrical afterpiece. B
Latterly, at least after the appearance of Euripides, the
poets sometimes substituted for the satyr-play a fourth
tragedy, which seems to have been intended to answer the
original purpose of the satyric drama. The only undoubt-

¹ With regard to the classes of the Athenian theatrical public, there prevailed for a long time a great diversity of opinion. Some writers, for instance, would exclude women altogether from the theatre: but so far from there being any reasonable ground for such a supposition, we maintain that no satisfactory proof has ever been adduced of their absence, when tragedies were represented. Comp. A. W. Becker's 'Charicles,' vol. ii. p. 249. In what manner the theatre was divided for the accommodation of the different classes of spectators, we have now no means of ascertaining. Probably each class had its appointed quarter, but we can hardly suppose that a distinct seat was assigned to each individual. We should rather suppose that there was a general struggle for the best places, and that the rule of "first come, first served," was strictly enforced: it being at the same time distinctly understood, that the inferior classes should remain in the quarter assigned to them, and not intrude themselves into the front places. The seats nearest to the stage (*προεδρία*) were occupied by the citizens of Athens, whether classified or not, according to a property census, is not known. Next to them, perhaps, sat the women: behind them the Metæci, and above all, the slaves and Hetæri. The foreigners, who were present at the celebration of the greater Dionysia, seem to have had places (perhaps the best) in the quarter assigned to the citizens.

(141) edly genuine piece of this description which we possess, is
 A the 'Alcestis' of Euripides. In Æschylus and the tragic writers who adopted his method, the three tragedies form a connected group of dramas (a trilogy), whilst in Sophocles, each piece is a distinct tragedy, with a complete and independent plot; a system which was thenceforth universally adopted. The form in all probability underwent many changes in the course of time; as we may infer from the introduction by Euripides of a tetralogy, of which the above-mentioned 'Alcestis' was the fourth piece; but the practice of bringing out four pieces at once continued to be an
 B established rule in all tragic contests. In proof of this we may cite the lists of tetralogies for a period extending over several years. Of Æschylus, we have three tetralogies:—1. 'Agamemnon,' 'Choëphoræ,' and 'Eumenides,' with the satyric drama of 'Proteus.' 2. The 'Edonians,' 'Bassarides,' 'Youths,' and 'Lycurgus.' 3. 'Phineus,' the 'Persæ,' 'Glaucus,' and the 'Prometheus, Πυρφόρος.' Of the didascalies of Euripides, we have three tetralogies and a trilogy (as it now stands):—1. The 'Cretan Women,' 'Alcmæon ὁ διὰ Ψωφίδος,' 'Telephus,' and the afterpiece of 'Alcestis.' 2. 'Medea,' 'Philoctetes,' 'Dictys,' and the
 C 'Reapers.' 3. 'Alexander [Paris],' 'Palamêdes,' the 'Troâdes,' and 'Sisyphus.' 4. 'Iphigenia in Aulis,' 'Alcmæon,' and the 'Bacchæ.' The name of the fourth piece is unknown. Xenocles, a contemporary and rival of Euripides, seems also to have brought out four dramas ('Œdipus,' 'Lycæon,' the 'Bacchæ,' and 'Athamas'), in opposition to the tetralogy mentioned above ('Alexander,' 'Palamedes,' &c.). Mention is also made of a 'Pandionis,' of the tragic poet Philocles, and an 'Œdipodêa' of Melêtus, names which seem to belong either
 D to trilogies or tetralogies. If to the knowledge thus obtained we add the fact, that all tragic as well as comic representations, and all musical performances took place AGONISTICALLY, *i. e.* in the shape of a contest; and that a standing rule of such contests was, that all the conditions should be accurately defined and strictly observed, we cannot help arriving at the conclusion, that it was an established custom for each competitor to bring out four tragedies, whenever he entered the lists. Thus we are told, that Euripides and Xenocles were once opposed to each

other as candidates for the tragic prize, and that Xenocles (141) was victorious. On that occasion four dramas were ^A brought out by each of the competitors. We learn also from a preface of one of the grammarians to the 'Medea' of Euripides, that the tragedy in question with two others and a satyr-play, were written for a poetic contest, in which the other competitors were Sophocles and Euphorion, the son of Æschylus. Although no mention is here made of the tetralogies of either of these two writers, we may fairly suppose that they brought out the same number of dramas as their opponent Euripides.

By the same rule we may take it for granted, that ¹⁴² Sophocles produced as many pieces as his rival, when his poetry was pronounced more deserving of the prize than the 'Alcestis' and three other dramas of Euripides. It is true that by far the greater number of tragedies or titles of tragedies which have reached us, are without any notice of the names of the other three pieces brought out by the poet at the same time; but this must rather be considered as an accident, than as any argument against the tetralogical system. For it must be evident to the most superficial observer, that the number of pieces to be produced could never have been left to the discretion or caprice of the poet himself; but rather that it was settled by law as unquestionably as the number of the choristers and actors, in order that none of the competitors might obtain an undue advantage over the others, nor any dispute arise between the poets and the choregi. It was only in the quality of ^C his productions, therefore, that either poet or choregus could surpass his rivals. The first authentic instance on record of such a tragic contest (*ἀγων*), is that to which allusion has so often been made in this essay, viz. between Æschylus and Pratinus, in the first year of the 70th Olympiad. At what period and by whom this mode of representation was first introduced, we have no means of ascertaining. Probably the immediate cause of its adoption was the eagerness of a number of contemporary poets to try their strength against one another; a feeling which was not merely encouraged by the state, when it assumed the direction of theatrical affairs, but made the basis of a strict and unalterable regulation. On each occasion three ^D poets entered the lists: but we never find any mention of, or

(142) allusion to, a fourth competitor. The victor was led forward
 A to the front of the stage, and there crowned with ivy, as the
 priest of Dionysus (Bacchus), a distinction, insignificant
 enough in itself, but regarded by the successful poet as the
 proudest event of his life. To obtain the second prize
 was considered, under certain circumstances, by no means
 discreditable; but the candidate to whom the third place
 was assigned by the judges, endured all the disgrace of a
 defeat. We are told by the biographer of Sophocles, that
 he always obtained either the first or second prize. Euripides,
 B on the contrary, was often defeated. There were
 contests also between the choregi and the actors. The
 successful choregus was rewarded with a crown of honour,
 and received permission to dedicate a tripod to the god in
 commemoration of his victory. On these tripods were en-
 graved the names of the Archon, the festival, the poet,
 and perhaps the principal actor¹.

- 143 From these notices were compiled at a very early period
 C chronological lists of the contests which had taken place,
 and short accounts of the unsuccessful, as well as the victo-
 rious, tragedies and comedies. These memorials were at
 first engraved on stone, and afterwards published in manu-
 script. To the last class belong the didascalies (διδασκα-
 λιαί) as they were called, which were commenced by
 Aristotle and Dicæarchus, and continued on a larger scale
 by the learned writers of Alexandria and Pergamus.
 From this source are derived the notices found in the intro-
 D ductions (ὑποθέσεις) and arguments prefixed by later gram-
 marians and scholiasts, to the tragedies and comedies still
 extant, from which some valuable information may be
 gleaned respecting the circumstances under which different
 pieces were brought out and the fate which befel them'.
 Lastly, the actors, who had acquitted themselves with

¹ The most ancient document of this sort has been preserved by Plutarch in his Life of Themistocles, cap. 5. Themistocles, who had provided a Chorus for Phrynichus, commemorates the success of the poet in the following inscription:—Θεμιστοκλῆς Φρεῖριος ἐχορήγει, Φρύνιχος ἐδίδασκεν, Ἀδείμαντος ἦρχεν.

² Comp. the arguments prefixed to the 'Persæ' and 'Agamemnon' of Æschylus; the 'Philoctetes' and 'Œdipus Coloneus' of Sophocles; the 'Alcestitis,' 'Medea,' and 'Hippolytus' of Euripides; and the 'Frogs,' 'Acharnenses,' 'Birds,' 'Knights,' 'Lysistrata,' and 'Plutus' of Aristophanes.

credit, received, in addition to their stipulated salary, a (143) reward, generally, it would seem, in the shape of a pecuniary payment; but any failure, especially on the part of those who represented the gods, subjected them to the punishment of scourging, which was inflicted on the stage in presence of the audience.

What portion of the time assigned to the Dionysian festival was occupied in stage performances, or how many hours were required for the representation of a tragic didascaly, we have no means of ascertaining satisfactorily. The feast must have lasted many days, to afford space for the production in regular succession of such a crowd of dramatic and other amusements, without fatiguing and surfeiting the spectators.

§ 26. *Scenic Representation.*—*The Chorus and its Constitution.*—*Number of Persons.*—*Entrance and Arrangement.*—*Orchestic and Vocal Performance.*—*Musical Accompaniment.*—*Costume.*

To present to the modern reader a distinct and accurate picture of Greek tragedy, as the Athenians were accustomed to see it represented on their stage, is one of the hardest, or, to speak more correctly, the most hopeless tasks of the antiquarian. For even if the notices which we possess were more exact and complete than they really are, it would still be no more possible to reproduce the ancient drama as it was acted in the Theatre at Athens, than it would be for an old Athenian to enter into the spirit of one of our modern representations of 'Antigone' or 'Medea,' or to find in it any thing in accordance with his own reminiscences and opinions. There is in truth a great gulf between the world of feeling in ancient and in modern days, which it is impossible to pass. All that we can do, therefore, is to collect and arrange the scattered notices which we find in ancient writers, respecting the actors and choristers, without attempting a minute description of the manner in which the ancient tragedies were performed.

To begin with the construction and arrangement of the Chorus, which, according to most authorities, consisted, in the palmy days of Æschylus and Sophocles, and

(146) even afterwards, of fifteen *χορευταί*. We are told by
 A the biographers of Sophocles, that he was the first who increased the number to fifteen, consequently before his appearance the Chorus of Æschylus could have consisted of only twelve persons. On the other hand, there is a story of very doubtful authenticity about the number having been fifteen until the representation of the 'Eumenides,' when a law was passed reducing it to twelve, because the appearance of so many terrific objects at once had frightened both male and female spectators, and produced
 B the most disastrous effects. Dr. Müller endeavours to reconcile these conflicting statements by the following plausible theory:—"The number of tragic choristers," says that writer, "was probably forty-eight, in imitation of the ancient dithyrambic Chorus, which consisted of fifty persons. Of this Chorus there were four divisions, one of which was assigned to each of the pieces represented; a fact which will explain the appearance at the same time of two distinct Choruses (the Erinnyes and the festal procession) in the 'Eumenides' of Æschylus. According to this arrangement, the Chorus in each of the pieces of Æschylus consisted of twelve persons, a number which
 C was increased to fifteen by Sophocles." This view of the subject, if unsupported by actual proof, is still by no means improbable: for since it is certain that the dithyrambic or cyclic Chorus, from which the tragic derived its origin, consisted of fifty persons, and that at some time or other the number of Chœreutæ was reduced from fifty to twelve, or fifteen; we must either suppose that there was some sufficient reason for such an alteration, or consider it as a mere capricious attempt to diminish the splendour of the tragic Chorus, and that at a period when the Chorus, with its songs and dances, was still the most prominent part of
 D the performance. As the latter of these hypotheses would be preposterous, we can only conclude that the division of the Chorus of fifty into three parties of fifteen, was the consequence of the trilogical arrangement, and that when the trilogy became a tetralogy by the addition of a satyr-play, then the number was reduced to twelve. Thus the introduction of a Chorus of twelve or fifteen persons would be no diminution of the original splendour of the dithyrambic Chorus (since the whole body of forty-five or forty-

eight χορευταί would appear, though not all at the same (146) time), and there would also be some foundation for the ^A legend, to which we have before referred, in the fact that the first change was actually effected by Æschylus, with whose name the tetralogical arrangement is intimately connected. With regard to the number of persons in the satyric Chorus, we have no certain information; but it seems scarcely probable that they were fewer than in the tragic Chorus. The choristers were all free citizens of Athens, who came forward at the Dionysian festival, to exhibit their proficiency in the arts of music and dancing, which formed so important a part of Athenian education. With the poet they were closely connected, as their instructor as well as fellow-labourer in the cause of religion and art. Their office, like that of the choregus, was held in the highest estimation. Under the direction of their ^B leader, the Coryphæus (κορυφαῖος, χοροῦ ἡγούμενος), they took their places in the orchestra, changed their position as often as it was requisite, and performed their dances and songs, which were more or less elaborate, according to the period of tragic poetry at which they were produced.

The golden age of choral performances was the time of 147 Æschylus, and the best years of Sophocles; when the conspicuous position which the songs of the Chorus occupied in tragedy, as well as the care with which they were composed, demanded an amount of cleverness in recitation and mimic representation, which was rendered less necessary at a later period, by the comparative insignificance of that portion of the poet's task.

The change of the Chorus from a dithyrambic to a 148 tragic form, produced an alteration also in its arrangement. In the olden time the dithyrambic choristers had stood in a circle round the altar, as an independent body; but this figure became, of course, exceedingly inconvenient, when the participation of the choristers in the action of the piece required constant communication with the stage. They were, therefore, generally arranged in a square; and called, in contradistinction to the CYCLIC, a QUADRANGULAR Chorus (τετράγωνος). This quadrangular form (σχήμα τετράγωνον) it assumed on its first entrance into the orchestra. Generally speaking, but not invariably, the choristers entered, as we have before re-

(148) marked, from the door on the right-hand side of the spectators, in five divisions, or ranks (*κατὰ ζυγά*), each of which consisted of three persons abreast. As soon as it reached the middle of the orchestra, the choristers turned half round with their faces towards the audience or the stage, whichever it was necessary first to address; and by this movement formed three ranks one behind another, so that when their faces were turned towards the audience, the leader, who, at their entrance, had occupied the left-hand extremity of the third division, stood in the centre of the front rank. Sometimes, we are told, the Chorus entered in longer files of five (*κατὰ στροφούς*), so as to form three, instead of five ranks. In that case, the coryphæus occupied the centre of the front rank, during their entrance as well as afterwards. Probably the last-mentioned mode of entrance was adopted, whenever it was requisite that the Chorus, on its arrival in the orchestra, should turn towards the stage: for on such occasions it seems natural that the coryphæus should stand in the rank facing the actors, with whom the Chorus was about to converse. Sometimes instead of entering in regular ranks, the Choreutæ came on singly (*σποράδην*), as we are told was the case in the 'Eumenides.'

149 The choristers had different names, according to the place which they occupied in the square. Those who walked with their left sides towards the audience were called *ἀριστεροστάται*; those whose right was towards the stage, the *δεξιοστάται*; those in the centre, the *λαυροστάται* (lane-men); and those who stood at the ends, the *κρασπεδίται* (fringe or end-men). Sometimes, but very rarely, the Chorus was discovered on the stage, as in the 'Eumenides' of Æschylus. In some of the tragedies which have reached us, it quits the orchestra and returns; but as a general rule it remained in its place until the end of the performance.- We find instances of such a change of place (*μετάστας*), and return (*ἐπιπάροδος*) in the 'Ajax' of Sophocles, and the 'Alcestis' and 'Hæcuba' of Euripides. With regard to the subsequent arrangements during the progress of the piece, the division of the Chorus into two semi-choruses (*ἡμιχόρια*, *διχόρια*), and especially, its imitative dances, the notices which we possess are so meagre and unsatisfactory, that we can do little more than

offer a few vague conjectures. Such performances as (149) these belong in truth only to the moment; and could A scarcely be rendered intelligible, even by the most minute description, to those who had never been eye-witnesses of the representation. The *orchestic* [*sallatorial*] performances of the Tragic Choruses seem to have had a two-fold form; consisting partly of dances by the Choreutæ divided into groups, and partly of mimic representations and ballets¹. Its character was grave and dignified, in accordance with that of the old men and matrons who frequently composed the Chorus. Any spinning round B of couples, as in the modern waltz, was, of course, out of the question. The object of the Greek dance being the representation of thoughts and feelings, there was a necessity for movements of the hands as well as of the feet and body. That such dances were, as we have said, of a grave as well as elegant description, is evident from their having been an indispensable accompaniment of all religious solemnities: a circumstance to which we may also attribute their universal adoption as a necessary part of tragic, comic, and satyric representation.

The most dignified and solemn of these choral per- 150 formances was the *EMMELEIA* or tragic measure; which C differed from the *SICINNIS* (*σικιννίς*), or satyric dance, as entirely as the two sorts of poetry were distinct from one another; the latter consisting for the most part of such wanton gesticulations, leaps, and bodily contortions, as befitted the character of Bacchus and his jolly crew of Silēni and Satyrs. For the better regulation of their movements, the places which they were to occupy were indicated by lines (*γραμμαί*) drawn across the orchestra.

The RECITATION of the Chorus seems to have been of a 151 threefold character, according to the different objects proposed, viz. simple speech, for conversation with the actors on the stage; recitative, principally for the anapæstic parts of the dramatic text; and song, for the melic parts. In its conversations with the stage, the Chorus must itself be viewed in the light of an actor, although it is probable that the choristers employed the coryphæus as their spokesman,

¹ Such a ballet in all probability was the dance, in which Telestes, a celebrated choreut of Æschylus, is said to have represented, with extraordinary graphic power, the events of the Septem contra Thebas.

- (151) instead of speaking all together. The anapæstic systems, which were used by the Chorus and actors alternately, for the most part, during their coming or going, or when they saluted one another, could scarcely have been sung; and yet there must have been some distinction between the mode of delivering them and the tone of ordinary conversation. In the longer systems, such as the entrance-songs, they employed perhaps a sort of recitative, and in the shorter, an elevated declamation. With regard to the choral hymns, properly so called (which were partly interwoven with the pathetic alternations of the *commoi*, and partly independent songs, and which consisted of *strophe*, *antistrophe*, and *epode*), as well as the important question of what parts belonged to the whole Chorus, and what to the separate groups or individuals, our information is very imperfect. Something, it is true, may be gathered from the metrical construction of the songs; but the conclusions drawn from such premises must always be vague and unsatisfactory. Speaking in general terms, we should say that the song was a sort of recitative, and that when the choristers sang together, it was in unison, not in harmony. The arias and quavers of our modern operas were unknown to the Greeks. The only instruments employed to mark the time, and accompany the songs and dances, were the flute, and now and then the lyre. The manner in which this accompaniment was introduced was exceedingly simple, especial care being taken that it should merely give the key-note of the feeling about to be expressed, and never drown the words, which were considered the most important part of the performance¹. Of the choral costume we know nothing, except that each *choreutês* wore a wreath on his head, as a memorial probably of their ancient religious character, rather than a theatrical ornament.

¹ The union of the three sister arts in Attic tragedy is thus described by Bernhardt:—"The rhythmical composition of the ancient drama in general, and especially of tragedy, depends on the organic union of three arts, viz. poetry, music, and orchestric [the saltatorial art], which gave corporeal expression to the spirit of a poem by means of sensible *μίμησις*. In tragedy the work of the poet is predominant, the two other arts being merely employed for its elucidation. The language of poetry demands metre; metrical rhythm, in the more stirring scenes, requires melody and musical time; and verse and melody, thought

§ 27. *The same Subject continued.—Actors.—Their Number and Gradation.—*παραχρήνημα. *—Costume and Masks.—Recitation.—Interpolation.*

The two particulars, in which the ancient drama differed 152 most widely from the modern, were the performance of all ^A the parts, female as well as male, by men, and the limitation of the number of actors to three. Notwithstanding the opinions which have been expressed to the contrary, we cannot help considering both these peculiarities as defects; for surely truth and probability must have been grievously violated when such characters as Iphigenia, Antigone, Ismene, Phædra, Hecuba, and Medea, were represented by men, or when a variety of parts were all played by the same actors. The primary cause of this absence of female ^B performers from the Greek stage was not, as some suppose, the retiring character of the Athenian ladies, nor even the want of sufficient power in the female voice to fill the immense area of their theatre. It will rather, we believe, be found in the practice of the ancient Dionysian Chorus (the parent of tragedy), in which all the parts were sustained by males. The limitation of the number of actors to three may be ascribed to a similar cause. The produc- ^C tion of tragedies being, as we have already mentioned, a trial of poetical skill, it was only just that the state should establish such rules as would place precisely the same means of representation at the disposal of each of the competitors. If Æschylus and his contemporaries were content with two actors, and succeeding poets with three (no mention being ever made of the state having allowed a

and feeling, were inseparably connected with dancing and gesticulation. This union was distinctly recognised in the combination of musical with gymnastic education, which so well suited the lively character of the Greeks, and their liberal views of art and religion; but the bond was loosened during the Peloponnesian war, and the sensible apparatus in a great measure sacrificed by Euripides to intellectual cultivation. Perhaps our modern writers, in widening the breach, have done good service by promoting the more perfect development of the sister arts, each in its own sphere; but it must be acknowledged that we have lost the power of producing those rich dramatic pictures, which rendered the performances of the Greek theatre so effective."

(152) fourth), the reason evidently was, that such a number was a sufficient for the simple economy of their tragedies; nor was any attempt made by the later tragic writers to add a fourth actor (as Sophocles had added a third), because their subjects were, for the most part, the same as those which had been handled by the great fathers of tragedy¹.

153 These three actors, who were to perform all the parts in a tragedy, were called (partly with reference to the contest which took place between the actors belonging to different poets, as well as between the poets themselves, and partly on account of the different degrees of poetical importance assigned to their respective parts), the protagonist (*πρωταγωνιστής*, actor *primarum partium*); deuteragonist (*δευτεραγωνιστής*, actor *secundarum partium*); and tritagonist (*τριταγωνιστής*, actor *tertium partium*). The principal part was played by the protagonist, whose representation of the sufferings and adventures of the chief character, was an embodiment of the leading idea of the whole drama. To the deuteragonist, who undertook the second part, belonged the duty of bringing out, by the force of contrast, the peculiarities of the principal personage. In the poetic importance of his characters, and the skill with which they were represented, he was not perhaps greatly inferior to the protagonist; but a less comprehensive part was assigned him, in order that his natural talents might seem to be inferior to those of the principal actor, whom it was the grand object of the poet to bring forward as prominently as possible. In the same manner the tritagonist was subordinate to the deuteragonist. To him were assigned the inferior, and frequently detached, parts. C. F. Hermann has recently attempted the further elucidation of this subject, taking for his text the assertion of Aristotle, that previously to the time of Æschylus, the Chorus was, properly speaking, the protagonist, and consequently that the actor introduced by Thespis must of necessity have played

¹ It may be useful here to mention the subjects common to the three great tragic writers:—Æschylus, Sophocles, and Euripides, have all chosen Iphigenia, Electra, Ixion, Œdipus, and Philoctetes; Euripides and Æschylus, Telephus, Hypsipyle, Phœnissæ and the Heraclidæ; Euripides and Sophocles, Alexander [Paris], Alcmaeon, Danaë, Polydus, Phrixus, Andromeda, Cœnomæus, Atreus, Ion, Hippolytus, and Meleager.

the part of deuteragonist. "When Æschylus," he says, (153) "introduced a second actor, it would seem that his ^A place was not that of a deuteragonist, but rather that he took upon him the part of protagonist, which had previously belonged to the Chorus; and that the inferior parts, which in the time of Thespis were sustained by the solitary actor, were now played by the deuteragonist. To the third actor, introduced by Sophocles, were especially assigned the female parts, which could not well have been played by those who represented important male characters, without, in a great measure, destroying the individuality, which was a distinguishing characteristic of his *dramatis personæ*." Speaking in general terms, we ^B may call all those parts protagonistic, for the sake of which the others were created. Of the principle by which the tragic writers were guided in the distribution of their parts, it is impossible to speak with certainty. We only know that the poet endeavoured, as far as possible, to avoid the inconvenience which would necessarily arise from the performance of inferior intermediate parts by the principal actor; and that the various parts assigned to each performer were so arranged, as to exhibit either a decided agreement with one another, or an unmistakeable opposition. The position of the different characters, and their ^C relation to one another, has been well compared to the arrangement of the reliefs on the pediment of a Greek temple. The central figure is the largest and most important; the others being small and insignificant in proportion to their distance from it on either side. In the same manner, the protagonist is the most important personage on the tragic stage, on account both of the character which he represents, and the means employed to render his stature more lofty than that of the other actors ¹.

It sometimes happened that two (in the time of Æschy- 154
lus) or three actors were insufficient for the complete ^D

¹ The assertion of Pollux (iv. 124), that the protagonist entered by the centre door at the back of the stage, the deuteragonist by the door on the right, and the tritagonist by that on the left, must not be interpreted too strictly as implying that no deviations from this practice were ever permitted. The rule was, no doubt, observed, whenever the part assigned to the protagonist was that of a hero, a king, or a prince; but not in other cases.

(154) representation of the drama. In this case the state, instead
 A of granting the poet a third or fourth performer, required the choregus to provide a supernumerary. This was called *παραχορήγημα*, because the actor and his wardrobe were furnished by the choregus in addition to the Chorus. We find very few traces of such supernumeraries in the tragedies still extant; a sufficient proof that they were seldom required. Besides the regular actors, there appeared also on the stage a number of mute personages (*κωφὰ πρόσωπα, κενὰ πρόσωπα*). Kings and heroes had their guards, and ladies their female attendants. According to their sex, they were styled either *θεράποντες*, or *θεράπαινοι*; and, if they represented guards, *δορυφόροι*, or *δορυφόρημα*. This suite, which was provided and equipped by the choregus, was often exceedingly numerous and brilliant.

155 As there were only two or three actors for all the parts,
 B it was necessary to make such an arrangement of the plan as would afford sufficient time for any changes of dress that might be required. For this purpose the intervals occupied by the choral songs were generally sufficient. Sometimes, however, it would happen, that one or other of the actors was obliged to quit the stage, and re-appear during the actual performance. Another disadvantage under which the Greek tragic poet laboured, was the want of those changes of scenery which facilitate the recognition of
 C the several characters by our modern audiences. As the best substitute for such an arrangement, the name and object of each of the *dramatis personæ* was announced as soon as he appeared on the stage. Hence the peculiarity so characteristic of the Greek tragedy, that the progress of events behind the scenes is generally reported, or foretold, step by step, to the audience; for it rarely happens that any character enters without such an introduction, either by the Chorus or the actors already on the stage; or retires without some intimation of his future proceedings
 D being given by himself or others. The Chorus generally commences its songs and dances in consequence of a special invitation; and whether the personages on the stage meet in anger or in love, to embrace or repulse one another, to utter the language of joy or sorrow, we are sure in every case to have received a previous hint from the poet. It is worthy of remark, however, that the intimate acquaintance

of the Athenians with their mythology, from which the plots (155) of their tragedies and satyric dramas were borrowed, and ^A the adoption, in every instance, of an unvarying traditional costume, enabled them easily to distinguish the different characters.

There can be no doubt that the somewhat fantastic 156 costume which was handed down without any change from one generation of actors to another, was closely connected with the religious character of their tragic performances. The peculiar fashion and brilliant colours of the tragic wardrobe belonged rather to the Dionysian solemnities than the stage. That Æschylus, by whom the greater ^B part of it was invented, kept steadily in view the original intention of tragedy, is evident from the notices which we find in ancient writers of his theatrical dresses having been worn in other religious ceremonies and processions. It is only reasonable to suppose that he would have given to the tragic stage a wardrobe of a very different description, had he not been influenced by the conviction that theatrical performances were in some sort a religious ceremonial. Another proof of the feeling generally entertained on this ^C subject, may be found in the ridicule with which Aristophanes overwhelms Euripides for introducing his heroes, not only in pitiable situations, but in dirty, ragged, and beggarly weeds, to the great disgust of all true-hearted Athenians, and the utter annihilation of tragic ideality. In the 'Acharnenses,' the whole of the tragic poet's squalid wardrobe is held up to public derision. The tragic costume for male characters of the highest rank consisted of an embroidered tunic with sleeves, which in the older personages reached to the feet (*χιτών ποδήρης*), and in the younger to the knees. Over this was thrown a green ^D pall, or long mantle (*σύρμα*, *palla*), which also reached to the feet, and was richly ornamented with a purple and gold border. Persons of high, but not royal, rank, wore a shorter red mantle embroidered with gold, which was partially covered by a richly embroidered high-fitting scarf (*μασχαλιστήρ*). Soothsayers wore over the tunic a kind of net-work, composed of woollen threads. A sort of waist-coat (*κόλπωμα*) was also worn over the tunic.

This was the costume of powerful and warlike sovereigns, 157

- (157) such as Atreus, Agamemnon, &c. Dionysus (Bacchus) appeared in a purple tunic, which hung negligently from an embroidered shoulder-knot, and a thin, transparent, saffron-coloured upper robe, with a thyrsus in his hand. Even Hercules himself was not the athletic hero of the old mythology, with a lion's skin thrown loosely round his muscular limbs, but a solemn theatrical personage, enveloped in a long mantle. The costume of a queen was a flowing purple robe, with a white scarf; and for mourning, a black robe, and blue or dark yellow shawl. Persons in distress, especially exiles, wore dirty white, dark grey, dingy yellow, or bluish garments. There were also swords, sceptres, lances, bows, quivers, heralds' staves, clubs, daggers (with blades which shut up, like telescopes, within the handle), and every other sort of theatrical property; with deer and goatskins, and rough shaggy doublets, for the satyrs. To increase their height, the tragic performers wore the cothurnus (κόθορνος), a sort of buskin with high soles, and still higher heels, which compelled them to walk with a measured and sounding tread, and a topknot of hair, or toupet (δύκος), suitable to the age and condition of the character represented. A corresponding breadth of figure was produced by means of padding, and by a sort of glove (χειρίδες). Thus equipped, the tragic hero seemed a giant as compared with ordinary mortals. Lastly, they had the mask, a part of the ancient theatrical costume, which seems to us so strange and unnatural. For its meaning and origin we must go back to the Dionysian festival; at which the excited crowd were wont, in honour of the jolly god, to smear their faces with lees of wine, and at a later period, when dramatic interludes were attempted, with vermillion, or to cover their cheeks with rude masks of bark. In the course of time these primitive inventions were discarded, and their place supplied by linen masks, characteristically painted. For the sake of retaining this uncouth, but distinctive appendage of the Dionysian festival, the Greeks were content to forego the delicate expression of feeling, and eloquent play of features, which are indispensable in a modern actor; but on the other hand, when we remember the enormous size of their theatres, which scarcely permitted the assembled thousands to hear what was said by

the actors, still less to distinguish their features, we are (157) forced to acknowledge that the practice of wearing masks ^A was rather an advantage than an inconvenience.

It has also been contended by some writers, that the ¹⁵⁸ introduction of masks on the Athenian stage was less injurious to scenic effect than it would be on ours, because classes, rather than individuals, were represented. Dr. Müller says, "The effect produced by the unchangeable expression of the actor's countenance, unnatural as it seems to us, was of less consequence in the ancient tragedy, because the principal characters appeared throughout the piece under the influence of the same feelings, by which they were actuated at the commencement. Thus we ^B may easily imagine an Orestes in Æschylus, an Ajax in Sophocles, or a Medea in Euripides, retaining the same expression from the beginning to the end of the play, although it may be impossible to conceive this of a Hamlet or a Tasso. We must remember, too, that the masks might be changed between the acts, so as to represent the altered feelings of the wearer; for example, the mask worn by Œdipus, after the discovery of his misfortune, bore a very different expression from that of the haughty sovereign, confident of his virtue and exulting in his good fortune."

We agree with Müller, that such a change of masks was ¹⁵⁹ practicable enough for many scenes; and on the other ^C hand, that in the great majority of characters, the same mask might be retained without serious prejudice to the illusion; but we can hardly imagine Hæmon, Polynices, and other characters of that description, passing suddenly from tranquillity to violent passion, whilst their faces remained all the while as immoveable as if they had been carved in stone. At all events, such an idea is utterly at variance with our modern notions of individuality. From ^D all that has been said, it is evident that the tragic costume of the ancient Greek theatre, although quaint, fantastic, and unnatural, as bearing the impress of its Dionysian origin, was nevertheless calculated to produce an imposing effect, which was aided by the size of the theatre, and the consequent distance of the audience from the proscenium. We may suppose that this strange and unearthly garb, which must have given an almost spectral appearance to the actors,

(159) ^A was not without influence on the construction of the tragedy itself. Hence its suitableness for the exhibition of processions, plastic situations and groups, and for solemn measured declamation, rather than deeds of passion and violence. Single combats, battles, murders, and similar scenes, would have produced a strange, we may almost say a ludicrous, effect on the Athenian stage. For this reason such events were invariably related, instead of being enacted, in presence of the audience. Whether the ancient mask was calculated to render the voice of the wearer more powerful, we will not now stop to inquire. One thing is evident, that a certain degree of vocal flexibility, as well as of strength, was requisite, especially in those who performed the female parts. For the acquisition of both these qualities, considerable practice, as well as natural aptitude, was indispensable. *

160 ^B No Greek actor ventured to appear on the stage until he had been well instructed in music, singing, and declamation, particularly in the last, which was considered of paramount importance; as we learn from notices of the system pursued in their training-schools, and from the fact that public speakers, such as Demosthenes, often took lessons from the actors. Of the extreme sensitiveness of the Athenians on this point, we have a proof in their treatment of Hegelöchus, who was ridiculed without mercy by the comic poets, for having made a slight mistake in reciting one of the verses of Euripides. ^C Another essential qualification of the Athenian actor was an accurate and retentive memory, which enabled him to treasure up for future use, the rich stores of dramatic literature. "The readiness," says Bernhardt, "with which they availed themselves of the knowledge thus acquired, and even imitated the style of their favourite poets, must have led them almost unconsciously to interpolate passages from other writers, or from other pieces of the same poet, especially in the case of such an author as Euripides, whose mannerism rendered it an easy task to transplant his verses ^D from one drama to another. The power thus possessed by the tragic performer over the text of his author, was considered by the orator Lycurgus a sufficient reason for procuring the enactment of a law, which restricted actors to the use of authorized versions of the three great tragic

poets; but in spite of this regulation, we are told that in (160) the time of Aristotle, the actor was considered of more ^A importance than the poet, whose fate was generally in his hands. Thus we find that Sophocles and Euripides were indebted for their uninterrupted popularity to the favour with which their works were regarded by successive generations of players." In the infancy of tragedy, the poet himself represented his own pieces; and even when a second actor was introduced by Æschylus, and a third at a later period by Sophocles, there was no necessity for more than one, or at most two, additional performers, who were chosen by the poet from among his fellow-citizens, and maintained by the state during the time necessary for their training. But with Sophocles, who is said to have ^B appeared on several occasions in his own tragedies, this practice ceased: and three actors, chosen by lot out of a number of candidates, were thenceforth assigned to the poet for the representation of his pieces. The player, who had once obtained a prize, was accepted without any further examination: but in all other cases a rigid inquiry was instituted into their fitness for the office, especially as regarded the strength and flexibility of their voices. The effect of this regulation was, that the poet, ^C being at liberty to choose any one of the approved actors, without submitting him to a second examination, generally had his favourite performers, to whom he regularly assigned the leading parts in his tragedies, and even, to a certain extent, was influenced in the choice of his subjects by a consideration of their peculiar talents.

§ 28. *Concluding Remarks.*

If we take a retrospective view of Greek tragic art, with 161 reference both to the work of the poet and its scenic representation, we shall be forcibly struck with the resemblance of tragedy in its origin and development to the germination, growth, and blossoming of natural productions. Like the seed sown in the earth, which springs up, and waxes stronger and stronger until it becomes a great tree, whose leafy branches, clothed with blossoms, or bending under their load of fruit, delight the eye of the beholder, and fill his heart with joy and gladness: even so from insignificant

(161) beginnings did Attic tragedy, faithfully retaining its original
 A form, gradually attain the perfect stature, which we admire,
 as the noblest creation of Hellenic art, in the works of
 Sophocles. And as the plant, in the peculiarities of its
 blossoms and fruits, bears witness to the nature of the soil
 from which it sprang, so does tragedy in its spirit and form
 for ever remind us that it is the offspring of the Dionysian
 solemnities. Hence the wide difference between ancient
 and modern tragedy. In the words of A. W. von Schlegel,
 "The Pantheon at Rome is not more unlike Westminster
 Abbey, or the Church of St. Stephen at Vienna, than the
 structure of one of the tragedies of Sophocles is distinct
 B from that of one of Shakspeare's plays." Hence, too, the
 great difference between the craft of the ancient and modern
 actor. Unlike the illusion-seeking tragedian of later times,
 the Greek was content to maintain a grave tranquillity, a
 solemn and dignified deportment befitting the religious
 solemnity, in which he bore a part.

——— a hallowed circle is her stage.
 The rough and careless tones of nature's voice
 Are banish'd from her realm ; for when she speaks,
 Her language still is song. An empire her's
 Of harmony and beauty.

QUESTIONS.

- [1] **WHY** is it, that our knowledge of the origin and growth of Attic tragedy is exceedingly confused and imperfect?
- [2] **What** was the parent of tragedy, according to the unanimous testimony of all the ancient writers who have employed themselves in tracing its origin? When was the dithyrambus elevated to the rank of a poetical composition, chanted by an organized choir, and accompanied with appropriate and *mimetic* gesticulations? What was the style of these choral songs?
- [3] **What** would the character of the dithyrambic odes thus be?
- [4] **In** which dithyrambic must we expect to find the germ of tragedy? To whom may we ascribe its origin? What must the words *ἐπεὶ τῆς τραγικῆς ῥόδου* be at least intended to express?
- [5] **By** what is this view confirmed? How is the expression "tragic" used in this passage? State and explain what Herodotus tells us about the tragic choruses at Sicyon. Prove that the subject-matter of these Sicyonian dithyrambics had once been the *sufferings* of Dionysus.
- [6] **To** whom are we to attribute the transfer of the dithyrambic Chorus at Sicyon from the service of Dionysus to that of other heroes? What seems not altogether improbable? What more does Suidas tell us about Arion?
- [7] **Explain**, as far as you can, the meaning of Suidas in this sentence. What circumstance mentioned by Zenobius, seems to countenance the received interpretation? With what view does Arion seem to have introduced the satyrs? With what view were the performers at the ancient Dionysiac festivals clothed in a quaint and fantastic disguise? What position did the satyrs of Arion occupy with reference to the dithyrambic Chorus, or what part did they bear in their songs? In illustration of what may we use the conjunction of the satyrs with the more polished dithyrambus, as effected by Arion? From what do some derive the term "tragedy"? What is the more probable derivation, and what would the word thus signify literally? Was the old tragedy of Arion of an epic or dramatic character? that is to say, did it consist of narration or conversation? What, however, may be gathered from the fact that Athenæus makes a distinction between satyric poetry and the tragedy of the same period?

- [7] Quote a passage of Diogenes Laërtius that is more to the purpose. What meaning may we not, and what may we attribute to the word *διαδραματίζειν*, employed by Diogenes? Where may a confirmation of this opinion be found? What changes did Æschylus introduce? What Sophocles? What changes took place in the plot, diction, and metre? What suggested the change from the (Trochaic) tetrameter to the (Iambic) trimeter?
- [8] What were the extempore performances, or autoschediasmata, mentioned by Aristotle, in his sketch of the origin and progress of Attic tragedy, as the form in which it first appeared? When may we suppose these narratives to have been delivered?
- [9] If this be the meaning of Aristotle's words, and the interpretation given of the short notice of Arion in Suidas be also correct, what is the notion we may reasonably form of the earliest tragedy (whilst it was still entirely appropriated to the Bacchic cultus), or, in other words, of the dithyrambus, from which the new species of poetry was already beginning to develop itself? Give Dr. Müller's conjectural description of these autoschediasmata. According then to those who are of this opinion, where must the origin of tragedy be sought? Give Welcker's opinion as to the manner in which these stories were represented.
- [10] May we consider as correct the following remarks of Dr. Müller: "The Chorus considered itself in the light of a company attached to the service of Dionysus, and consequently of its own accord entered into the character of the satyrs, whose duty it was to attend on the god not only in his hours of jollity, but in seasons of difficulty and danger, and who were therefore qualified to express fear and horror, no less than joyousness and satisfaction?" If you dissent from this view, what do you consider the words of Suidas to indicate?
- [11] Speaking in general terms, what should we say respecting the character of the stories related by the precentor? Quote what Aristotle says in consonance with this. In what states did this development of the dithyrambus take place? In calling it tragedy, in what meaning do we use the expression, and how define it? In what do we find the epic, and in what the mimetic element? What end were the performances of the satyrs intended to serve?
- [12] Where did tragedy develop itself in its dramatic form? In what place, and at what time, were tragic dithyrambs performed at Athens? What difference in the order of representation was observed at a later period during the Lenæa and at the great Dionysia? and why?
- [13] To whom, and on what ground, is the invention of tragedy attributed by the almost unanimous voice of antiquity? What ground is there for thinking that the dithyrambus in Attica developed itself independently at this period, and did not adopt the accompaniment of satyrs? State what the actor of Thespis was not, and what he was; and give the grounds of your opinion. What are we to understand by the term prologue, as it is defined by Aristotle in another place? What, then, according

to this view, was the arrangement of one of the tragedies of Thespis!

- [14] For what purpose, according to Diogenes, did Thespis introduce a single actor? What would this remark seem at least to indicate?
- [15] Show that this introduction of a single actor was no insignificant step towards the dramatic development of tragedy.
- C What is to be observed with regard to messengers and heralds, at this time; and did the Chorus now bear any share in the action of the piece? At what time in the piece did the songs of the Chorus take place? and what, at this time, was the general composition of the Chorus, and its relation to the actor or actors?
- [16] Give the titles of some of the tragedies represented by Thespis. Do we know any thing of the subjects of these pieces?
- D, A Who appears to have been the actor in the tragedies represented by Thespis? and from what writer do we gather this?
- [17] Which, at this time, was the subordinate office, that of actor, or that of conductor of the Chorus (choragus)? How are we to reconcile this with the statement that Thespis was the actor in his own pieces? Give the date of Thespis's first appearance on the stage, according to Suidas, and that author's further account of him. What does tragedy owe to his encouragement?
- D Who was his great patron? Who were Thespis's successors; and who their contemporaries? To whom, then, must be referred the practice, which afterwards became an established custom, of producing tragedies agonistically, that is, as poems whose authors and exhibitors contended for a prize?
- [18] When did Phrynichus first appear on the Athenian stage?
- A What does Suidas call him? and what two novelties are mentioned as introduced by him? To what do we probably owe the first dialogue? In what, however, did Phrynichus's chief merit, in all probability, consist? What does Plutarch say in confirmation of this? Show, however, from Aristotle, that in spite of the pertinacity with which tragedy from the time of Phrynichus claimed the myths (or legends) of the heroic age as her own, the lyric-orchestral element still prevailed. Was Phrynichus a popular writer in his day? Prove this by quotations from Aristophanes.
- D How does the opinion that in the tragedies of Phrynichus the lyrical parts were more numerous than the conversational appear to be confirmed?
- [19] What was probably Phrynichus's *chef-d'œuvre*? what special honour was paid to it?
- [20] Prove that Æschylus thought highly of Phrynichus. What is related of the 'Fall of Miletus?' and by whom? What was probably the character of this composition? Account for the penalty inflicted on its author.
- [21] What is known of Choerilus? What has an old poet called him, and why? To whom does the honour of having invented the satyric drama undoubtedly belong?
- [22] What place was Pratinas a native of? and how do we know him to have been a tragic writer? Give the history of the in-

- c vention of the Satyric Drama. What form did the satyrs assume under the direction of Pratinas?
- [23] How was the invention of Pratinas received by the Athenians and his contemporaries Choerilus and Æschylus? What more is known of the life and labours of Pratinas? and what rank did his works hold in the opinion of the ancients?
- [24] Give some account of Aristias. What may we conclude to have been the nature of the alterations introduced by him?
- [25] In what Olympiad, and in what year of his age, did Æschylus appear on the Athenian stage as the rival of Pratinas? What happened on this occasion, and what view might a lively imagination take of this circumstance? Carry out the simile yet further. What were the alterations and improvements which Æschylus, and subsequently Sophocles and Euripides, introduced into the ancient tragedy? To what distinction did the sweeping reforms effected by Æschylus entitle him?
- [26] By what changes did Æschylus effect the exhibition in a connected story of the events which occurred both on and off the stage? By what means was he enabled to represent a variety of characters? How were the songs of the Chorus modified? and what was the effect thus produced upon the performance, and generally upon tragedy itself? Who distinctly states these facts with regard to Æschylus? what are his words? What alterations did Sophocles effect; and with what view?
- [27] What from this time continued to be the number of the actors? and by what special changes was tragedy thus organized? In what were the orchestral arrangements different under Æschylus and Sophocles?
- [28] From what were the subjects of their tragedies taken by Æschylus, Sophocles, Euripides, and all the contemporary as well as later tragedians? What do we find, from a passage preserved by Athenæus, that Æschylus called his own works? and what may be understood by this expression? What evidence of this do we find in the tragedies of Æschylus? Give Bernhardt's opinion on this point.
- [29] What may be said to have led Æschylus to introduce the trilogical form into his tragedies? and of what may we date the commencement from this period? What were the three tragedies called? and what may be observed of the three which Æschylus on each occasion brought out simultaneously?
- [30] Supposing each of the trilogies of Æschylus to have occupied as much time in the performance as three separate tragedies on distinct subjects, in what must we seek the cause of this prolixity? To what does the trilogical form in the tragedies of Æschylus probably owe its origin? Is there any thing in his choral songs that confirms this? In what sense may the term trilogy be used even of the oldest and most simple tragic composition?
- [31] Notwithstanding the scantiness of our information on this subject, what may we yet safely treat as an almost indisputable fact? What are the two most striking instances of this?

- [32] What objection exists to all attempts to establish a more definite rule, by which the abstract idea which pervades each trilogy may be ascertained? What is the chief difference, according to Welcker, between the compositions of *Æschylus* and Epic poetry?
- [34] What does Welcker say is also worthy of remark in the trilogy?
 B Which, however, in a religious and moral point of view, may be considered the most important portion of the piece?
- [35] In adding a 'satyr-play' to his trilogy, what practice did *Æschylus* follow?
- [36] Were the satirical dramas connected with the trilogy, as regarded their subject-matter? What is Welcker's opinion on this point? and as regards *Æschylus*'s practice in particular?
- [37] What poems do we possess, at the present day, of the class of
 A the satirical drama? What, according to Welcker, was the chief beauty, or rather the very essence of this invention?
 B Describe the nature of the plot, the performers, and place of representation. Was the invention of *Pratinas* a confused jumble of different species of poetry? or was the union perfect? Is it right to consider this drama merely as a revival of the old rustic festival, as regarded its jovial character and tone? How far did the personages of ancient fable remain in the satyr-play the same as they had always been in Epic poetry and in tragedy? Show how this would be the case with the language of the hero. What conclusion, then, may we certainly come to on this point?
- [38] What was the character of the stories generally, that formed
 B the plots of the satyric drama? What made such subjects a legitimate field for the display of that jovial spirit, which had been handed down with the older species of representation?
- [39] Were the adventures of the allegorical personages and gods in a similar tone? Give the definition of the satyric drama by *Demetrius*, in accordance with what we have said. What, then, must we say of the satyric drama, whether we view it objectively and separately, or as connected with the representation? What, again, as regarding it in connexion with the satyrs? What striking fact, as regards the subjects and poetry found in the satyric drama, is consistent with this? How, again, is this consistent with the knowledge of those, for whom this drama was designed? What is the grand distinction between the satyr-play and comedy?
- [40] Has the satyr-play any thing in common with the parody, and
 B why not? What other broad distinction may be noticed?
- [41] Explain the terms *Tetralogy*, and *Didascaly*; and when the
 C term tetralogy was invented, how did the several pieces stand
 D with regard to each other? When this designation was afterwards applied also to the trilogies of *Æschylus*, with their accompanying satyr-play, do we find its incorrectness noticed? Who first altered the trilogical form in the tragic didascaly? How can he be said to have done this, when he brought out, like his predecessor, three tragedies and a satyr-play at the same time?

- [42] By whom was Sophocles followed? Did they continue the trilogical form as altered by Sophocles? What was now become an established practice, that was imitated by every poet? What was the only change introduced by Euripides, and the instance of it? Was this innovation adopted by Sophocles and other contemporary or later tragedians? What would be an unfair conclusion to draw concerning the didascalies of Sophocles, from the fact of his single tragedies being unconnected by a mythical and historical chain?
- [43] What may this fact of the independence of his tragedies be rather regarded as?
- [44] Was the want of continuity in the didascalies of Sophocles and Euripides viewed in the light of a defect by the ancients? What was probably the case with tragedy in this particular, at first, and under Æschylus, and Sophocles? For what is tragedy indebted almost exclusively to the inventive genius of Æschylus? What was the object of Æschylus's improvements? give some account of them, and the purpose proposed in them.
- [45] What is the state of our information respecting the apparatus, &c. of the theatre?
- [45] What is necessary in order to understand clearly the peculiarities of the old tragedy and its scenic representations? State the characteristic differences between ancient and modern tragedy, as regards the parties interested in their production, the nature of the pieces produced, and the object aimed at in producing them. Mark these differences still further, by contrasting the part performed by the writer of the ancient tragedy, Æschylus, for instance, and those of the present day.
- [46] To what, then, must we ascribe the energy and fire which characterized the Attic tragedy? To what does Fr. Jacobs liken those critics, who, admiring the grandeur of its construction, see the causes of its effectiveness in the excellence of the plot, &c. without giving a thought to its religious character?
- [47] Was the outward form, as well as the subject-matter of Attic tragedy, affected by its connexion with the religious feelings of the nation?
- [48] In tracing the history of tragedy, what do we find, amidst all its efforts to attain a higher degree of excellence, that seems to circumscribe the creative genius of the poet? Is the attachment to established forms mere caprice or habit, and the self-imposed slavery of the tragic poet only an accidental occurrence? May not this attachment to established forms be, after all, merely accidental? What was the character which tragedy continued during the whole course of its development to retain, and whence did it receive it?
- [49] Would it be correct to consider tragedy either as an amalgamation of Epic and Lyric poetry, or as an eclectic product of both? Give the well-known definition of tragedy given by Aristotle in his 'Poetics.' What is Aristotle's own commentary on the words ἡδυσμένῳ λόγῳ, and χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μορίοις? [Note.]

- [50] According, then, to this definition, what subjects are best calculated to excite these emotions of pity and terror? How was this pathetic tone, as the characteristic of Greek tragedy, called forth in the first instance? Will every action, the consequences of which are melancholy and terrible, be therefore necessarily tragical, and capable of exciting emotions of pity and terror? Whom does Aristotle say the tragic poet ought not to represent as suffering the change from prosperity to adversity, and why? What characters does he consider as fit subjects for tragedy, and why?
- [51] The subject, then, of the tragic poem should be the actions and adventures of virtuous men—why? By what should these calamities be supposed to be occasioned, and why? Express the whole in a few words.
- [52] The first requisite, then, of a tragic plot is—what? Was this condition always strictly observed? Is it not, however, self-evident, that all the characters represented in a tragedy cannot be equally virtuous? Show, by examples, that even the least noble and perfect are to a certain extent in the right. Distinguish, on this point, between the tragedies of *Æschylus* and *Sophocles*, and those of *Euripides*. Give instances of this difference in some of *Euripides*'s personages, and in what character shall we find an excellent example of tragic morality?
- [53] To what influence were the demonic personages of the Greek heroic age supposed to be especially subject? Where would the tragic poet consequently find an inexhaustible treasury of appropriate subjects? and what would make such subjects welcome?
- [55] From what, then, as we have said, and to the exclusion of what, were the subjects of Attic tragedy drawn? But are not the 'Phœnissæ' and 'Conquest of *Milētus*' of *Phrynichus*, and the 'Flower' of *Agāthōn* (not to reckon here the 'Persæ' of *Æschylus*), exceptions to the general rule? Give reasons for this limitation, as drawn from the subjects of the myths themselves, from the state of history at the period when tragedy developed itself, and from the original characteristic of tragic representations. Thus, then, what may the Greek heroic fable be said to have been?
- [56] In what respect may *Æschylus* be called the creator of Attic tragedy? What will a glance at the titles of his tragedies compared with the Epos also show? Did *Sophocles* also remain for the most part true to the cause of Epic poetry? Upon what myths did *Sophocles* chiefly draw for his subjects? What title was given to Homer by the ancients, in reference to this fact, that the poems of the two earliest and most distinguished tragic writers were founded principally on the Epic cycle? In what way did *Euripides* act differently from *Æschylus* and *Sophocles*, in his choice of subjects?
- [57] Show further how *Euripides*, in the choice of his subjects, was distinguished from *Æschylus* and *Sophocles*. Point out the

- difference between him and Sophocles, as regards the legends of the Theban kings, the heroic myths of the Trojan cycle, and the Odyssey. Upon a general view, then, of the tragedies of the three great masters, from what should we say that their system of tragic mythology is derived? But what is to be said of the demonic, mystic, and barbaric matter, which occupies so prominent a position in the Dionysiac myths? Did the writers of the satyric drama ordinarily borrow their subjects from the Epos? What are the exceptions to this rule?
- [58] What must be considered as next in importance to the mythus, or fable, which furnishes the plot?
- [59] Quote Aristotle's words with reference to the importance of the fable. How many things are necessary for manners, according to the same authority? and what must they be? What is meant by *good* characters? In what does the *propriety* of delineation of character consist? Give Horace's illustration. Was this rule violated by Euripides? in what piece particularly? and in what was the impropriety of character supposed to consist?
- [60] What are Schiller's remarks with reference to the third requisite, *similarity*, which is of so much importance in tragic characters? What does he thus consider essential to the poet's entering fully into the feelings of another? In how many points of view may this similarity be considered? Which of these is more worthy the consideration of the tragic poet, and why, than the other? To which did the Greek tragic writers confine themselves? and what facilitated this? Give Aristotle's explanation of the fourth requisite, *uniformity*. What violation of this canon does he complain of? What other requisite does Aristotle add to these, as the most important of all? Give his words, and the sense of the passage. [See Note.]
- [62] What great difference may be observed between the characters of Æschylus and Sophocles, and those of Euripides? Give Schiller's statement to this effect; his instances in support of his statement; and his defence of the ideal in tragic characters. Give also Göthe's observation to the same effect. To which writers are these judicious remarks most applicable?
- [63] Notice an important distinction in the conception of character in the tragedies of the two elder poets, and in those of Euripides. How will the peculiarities of the three great representatives of tragic art be more easily understood? At what remarkable time in the history of his country did Æschylus live? and what part did he bear in the events of those days?
- [64] Show how the usage of these times is reflected in his ideal characters. What does Schiller say there is besides in them all? Describe the nature of the times in which Sophocles lived, and their bearing upon him. What are the distinguishing peculiarities of his tragic characters, as described by Bernhardt? What relation do they bear to those of Æschylus? Give instances of the bolder relief given by Sophocles to his characters by contrast. Give instances of the manner in which he has studied the peculiarities of the female character. And of the

judgement exhibited by him in the construction of his male characters.

- [65] Give the character of the generation during which Euripides flourished. At what time did he flourish in respect of Sophocles? Compare him with his great predecessors in the powers of their mind, in the nature of the cultivation they received, and the source from which they derived their views. What accusation did the homage paid by Euripides to the prevailing tastes of the age bring upon him, and from whom? At what in Euripides are the shafts of comic wit in the 'Frogs' of Aristophanes all aimed? Where is this want of ideality chiefly distinguishable? Show, by instances, how Euripides's characters gratified the passion of the Athenians of that day, for listening, and speculating, doubting and criticizing, general maxims, &c. What evidence may be gathered from his tragedies, that Euripides devoted himself more especially to the study of the female character? What principle did he introduce into his tragedies from which his delineation of female character derived much of its completeness, accuracy, and delicacy? Has he been represented by Aristophanes with truth as a woman-hater? [Note.]

- [66] Mention another great difference in his exhibition of characters between Euripides, and Sophocles, and Æschylus; and give instances from his plays. What is Bernhardt's description of his characters? It being thus impossible for Euripides, whilst exhibiting men in the unvarnished meanness of their every-day character, to elevate the sentiments of the spectators in the same degree as Æschylus and Sophocles, what did he endeavour to do instead? Did he succeed in this? Is there not, then, a principle in his tragedies, which brings the ancient nearer to the modern drama, and what is it? Is not this confirmed, by the opinion held of Euripides, by the writers of the new comedy?

- [67] What other requisite, in the economy of tragedy, have we next to consider? What does the perfection of every work of art, whether it belong to poetry or the plastic art, consist in? [Note.] What does Aristotle say of the action, of which tragedy is to be the imitation of *magnitude*? Give his definition of *entire*; of *beginning*; of *middle*; and his illustration of a certain magnitude being necessary to the action of a piece. State, also, what he considers to be an action of sufficient extension. What does the unity of a tragic action suppose? on what does it depend? On this subject, on what ground does Aristotle say, that a fable (or action) is not *one*, as some suppose, merely because the hero of it is one? What is his illustration of this from the other imitative arts?

- [68] By whom do we find this unity of action often violated? and how? What proofs might be cited? [Note.] Is not the difference in this respect between Euripides, and his two immediate predecessors, a characteristic of the mental difference between the writers themselves, such, as that, *e.g.* between genius and wit, as depicted by Lessing?

- [69] What are associated with the unity of action as distinguishing characteristics of the economy of Greek tragedy? Are they to be considered as essential properties of the drama or laws of this description of poetry? Give reasons for considering them rather in the light of accidents; 1. from the nature of the plot; 2. from the Chorus; 3. from the character of the actions which were exclusively deemed worthy of representation. What, then, sufficed for the communication of those events to the audience, which were not developments of thought, but mere outward acts, such as single combats, battles, murders, burials, sacrifices, &c. and happening in distant places? Give Köchly's reasons (as drawn from the act itself, as *corporeally* accomplished, and its *motives* and *results*; and also from the origin and religious character of the Greek tragedy) for the preference to be given to graphic description of these outward acts, over the actual representation of them. How does Köchly illustrate the absurdity of wishing that these scenes should be acted on the stage, instead of being content with the recitals of them by the messengers? [Note.] Is Æschylus's observance of the unities invariable?
- [71] Describe the plan of the tragic plot. What does the soul of this movement, its growing pathos, not admit of? to what does it proceed rapidly forward? and in its movement towards this point, how does it affect the spectator? What is this point called, and what is it, with regard to the whole plot? Of how many parts does the plot consist, according to Aristotle, and what does he call them? What does he call the complication, and of what does he consider it formed? and what the development? Distinguish between tragedies complicated (*πεπλεγμέναι*), and simple (*ἀπλοῖ*), according to Aristotle's statement.
- A Explain Aristotle's terms *περιπέτεια* and *ἀναγνώρισις*. From what does he say the *περιπέτεια*, and *ἀναγνώρισις* in an action should arise? What is the instance given of *περιπέτεια*? and what does he consider the best sort of *ἀναγνώρισις*? Give a more succinct explanation of the terms REVOLUTION and DISCOVERY.
- [72] Distinguish, as regards the obviousness of the conclusion of the action, between the complicated and simple tragedy, and show in what the interest kept up by each respectively consists. Is there not also a difference between them in the *character* of the conclusion? Instance.
- [74] Are Æschylus's tragedies simple, or complicated? Describe generally the action of one of his pieces. What of Sophocles's dramas in this respect? In what terms does Bernhardy speak of Sophocles's conduct of his plot? Give Bernhardy's general description of the action of his pieces. What is the leading motive supposed to be; and under what auspices is this, at last, to be brought about? Out of what is it, that the tragic pathos or plot develops itself; and what makes the movement of this plot necessarily artistic and complicated? What does Bernhardy further say of Sophocles's use of the means of exciting and

of elevating; of his use of stage effect; and of his treatment of the means employed by him to the end in view, as regards success and good taste in the use of them? Is the plan in Euripides's tragedies simple or complicated? From what does the complication of his plots derive a peculiar value? Distinguish in character between his *dramatis personæ*, and those of Æschylus, and Sophocles; and how may they be said to be employed? In what is Euripides's knowledge of his art conspicuous? What was an important, permanent result of this mode of preparing the catastrophe by a succession of visible, or concealed objects? and of what that is objectionable did it lay the foundation?

- [75] When Aristotle defined tragedy to be "an imitation of some action by actors, not by narrators," what idea was evidently present to his mind. Show how tragedy is not a description of human life, but human life itself. What, then, is the form adopted by tragedy for thus bringing human life immediately before the eyes of the spectators? Who was the inventor of this form; and how especially? How did he extend and impart more life to the plot? How many actors did the plan of his earlier pieces require at once on the stage? Have we any testimony that three were employed in any of his pieces? With what generally received notion does the employment of three actors in the *Orestæa* accord?

- [76] But was not the dramatic principle of carrying on the action by means of dialogue fully established by the introduction of a second actor? Is there not, however, an essential difference between the manner in which Sophocles employs his third actor, and the use made of him by Æschylus in the *Orestæa*? Show this by comparing scenes, where three actors appear on the stage together, in the *Chœphoræ*, and *Eumenides* of Æschylus, and in certain plays of Sophocles. Is there this difference always in the use made of the third actor by Sophocles? Give instances.

- [77] To what have our investigations thus far been confined? Whence is it that this dramatic form is more favorable to the liveliness of the representation than the narrative form? How does the tragic poet effect this identification of himself and his audience with the action of the piece in the first place? How secondly? What are the means by which this is effected? Quote Schlegel here.

- [78] Is the origin, then, of the Chorus to be referred to the necessity for it as a component part of the drama? What, in fact, have we already seen to have been its origin? and what was the consequence to the Chorus, when tragedy passed from the sufferings of Dionysus to the heroic myths and a third actor, narration, dialogue, and action, were introduced?

- [79] When, then, the drama was fully developed, what was the character of the Chorus? Is there any considerable difference visible between the tragedies of Æschylus and Euripides as regards the use of the Chorus? If, in Euripides's time, the Chorus was rendered almost unnecessary by the perfection to which the dramaturgy of tragedy had been brought, in what capacity did

- c he retain it? To what are we to ascribe the perpetual appearance of an institution so manifestly distinguishing the ancient
- D from the modern tragedy? When the gradual development of the tragic principle threw the Chorus more and more into the background, what custom, common among the Greeks, especially
- A in the heroic times, was favorable to the retention of it? If the true cause of its conservation was its religious character, how would this preserve it at a later period, when its religious
- B character was more and more thrown into the shade? Give some reasons drawn, 1. from the original nature of the Chorus; 2. from the requirements of dramatic poetry; and, 3. from the plan of our modern dramas, why the ancient Chorus can never, consistently with good effect, be introduced into modern tragedy.
- C To what only is the attempt to introduce the Chorus into our modern drama to be attributed? Was the Chorus equally out of place on the ancient Roman stage? and why?

[80] Have the attempts made to bring the office of the Chorus, and

- D the poetic object of its songs, under one general formula and definition, applicable alike to every epoch of Greek tragedy,
- A been successful? Why not? But did not Sophocles turn the Chorus to the best account?

[81] Give Bernhardt's historical sketch of its comparative importance, at different periods.

[82] While the poetic importance of the Chorus was gradually

- C diminished, what change took place in its constitution? Give some instances of the manner in which its part varies in the
- D plays of Æschylus? In what play is the duty divided pretty equally between the actors and the Chorus, and to what peculiarity in the plays may this be referred? What is the part filled by the Chorus, even where the latter does not personally interfere throughout; as in the Prometheus? What is the very different position, which Sophocles gives the Chorus? What was the rank of his choristers generally; and how did this affect their part in the piece, positively and negatively?
- B And what, in fact, does this peculiarity render the Sophoclean Chorus?

[83] What is the character of the Chorus in Euripides? Whence

- C is it evident that in his time the Chorus had already been diverted from its legitimate use, and what really made it no longer indispensable? In what capacity, in fact, does the tragic Chorus under Euripides appear, and to what serve? Is this disregard of the restraints imposed by the plot characteristic
- D of all his choral songs? What, for the most part, may his
- A choral songs be said to form? To what is it to be ascribed, that a great number of his choral songs, in addition to their general meaning, have also a political signification? Besides these lyric songs, is there not also another part played by the Chorus? What is the difference between the dramaturgy of Æschylus, and that of Sophocles and Euripides? State here in what the action of the Chorus in Æschylus is, in this particular. Show this from the part taken by the Chorus in the 'Prometheus,' 'Aga-
- B

c memnon,' and 'Chœphorœ.' Show this still more strikingly from the part played by the Chorus in the 'Septem c. Thebas;' and 'Persæ.'

[84] What other two plays are there in which the persons of the
 D Chorus are at once the principal personages of the drama and the sustainers of its lyric parts? What, on the contrary, may be said of the part filled by the Chorus in Sophocles and Euripides? Under what character may the Chorus be generally said to participate in the action of the play? Give some general
 A instances of the nature of its interference. What metre does Æschylus adopt for such occasions as we have just mentioned? Where, also, do we find him introducing a few lines! and in what metre? Did the Chorus take part dialectically in the action of the piece in the tragic writers who succeeded Æschylus?
 B How, then, did they ever communicate with one another?

[85] What is the most simple method of dividing a tragedy into its
 c component parts? Who has adopted this plan, and what are his words? Into what does he divide the choral song?

[86] Was the whole body of the Chorus employed in the parodus,
 D and stasimon? and in what were individuals only? What is to be understood by the parodus? When was it originally
 A chanted? Show that this is indicated by the name? What, with Dr. Müller, may we think those long rows of Anapaestic and Trochaic verses, which we find at the commencement of the 'Persæ,' 'Supplices,' and 'Agamemnon' of Æschylus, to have been? What does Aristotle seem to make the principal distinction between the stasimon and the parode to
 B consist in? and whence would you gather this? What authority may be said to confirm this? How was the parodus probably delivered? is this inconsistent with Aristotle's mode of speaking of it? In what plays do we find the
 C parode in the original sense of the term? But besides these anapaestic entrance-songs (the parode strictly so called), do there not seem to have been other forms to which the same
 D term was applied? To what does Dr. Müller attribute this change, rendering our ideas of the parode more vague and confused? and what was substituted for it? In what sense did
 A Aristotle understand the word 'parode;' and how does this appear both from his definition of the prologue, and his calling the parode in general terms, "the first speech of the whole Chorus?"

[87] From what do the other class of choral songs, the stasima,
 B undoubtedly derive their name? and from what not? They were songs which the Chorus chanted, i.e. after what? What
 C do these choral songs, in fact, form? At what particular times alone, in the action of the piece, could they be introduced? Were the actors on the stage during the performance of them?
 D How often did these songs occur in the piece? Notice their
 A occurrence, comparatively, in Æschylus and Sophocles. Into how many sections are the parode and stasima subdivided? to what may they be compared, and how does Aristotle name

them? What, according to his definition, is the *Πρόλογος*? the *Ἐπεισόδιον*? the *Ἐξόδος*? What, of course, do all these names indicate?

- [88] Describe the difference between the tragedies of Euripides and those of his predecessors, as regards the prologue? Mention plays to which this account of the prologue applies. [Note.] What, to an unbiassed judgement, must this appear to be?
- D What proves it to be a hindrance rather than a useful adjunct to the drama? Would it seem that Euripides himself was fully aware of this objection? What is the excuse? But what, in fact, was it, that rendered it almost impossible for Euripides to dispense with a prologue? May not this necessity for such prologue be also gathered from the complicated situations into which he brings his characters? and yet again from his management of the myth? Show from the character and action of his pieces, how the necessity for a peculiar Exode, as well as Prologue, arose. What is the nature of his Exode? Is this the case in all his plays? Show the difference. For what, at the end of his career, did Euripides rely on the *Deus ex machinâ*? and in what way did he appeal to the senses to carry his object into effect? Give instances from his plays.
- [89] Do we find lyrical portions even in the detached sections or acts, which contain the speeches and conversations of the actors? and what rule may be considered general on this point? How are such lyrical portions distinguished from the parode and stasima? What is the third form of this lyrico-dramatic part, the mixed song of the actors and choristers called, in Greek?
- A What are these commoi? In which of the three great tragic writers are these songs the longest? Give instances. What scenes may also be classed under this head? Give examples; more particularly where the contrast is most striking, between these lyric rhythms and Iambic verses. Under what circumstances do we find individual choristers sustaining a sort of lyrical conversation with one another? Mention some choral parts of the plays of Æschylus in which it is impossible not to recognise the voices and expressions of distinct individuals. What does
- C Dr. Müller call these parts? Give also some examples of shorter choral songs inserted here and there, by the tragic writers. What are they expressive of, and how accompanied? and are they to be distinguished from the stasima? Note also a characteristic of these songs, as regards the strophe, and its corresponding antistrophe.
- [90] What is meant by *τὰ ἀπὸ σκηνῆς*; and by whom sung?
- D, A Of what may these parts, that we have treated of, be considered as the members? What do we take as the original groundwork? what the parts that group themselves around it? and what, in the constitution of the piece, depended entirely on the dramatic skill and poetic style of the author? In which of the tragic writers is the lyric element found most frequently in combination with the dramatic part?
- [91] According to the concluding words of the definition in Aristotle's "Poetics," tragedy is said by him to effect, by means

of fear and pity, the refinement of similar passions: how, according to Lessing, shall we best gain a distinct notion of what

- D Aristotle understands by the terms "fear and pity?" How does he describe Aristotle's idea of pity? Instance this by the feelings of the desperate man, and the arrogant man, respectively. Show that he thus explains the terrible and the
- A piteous each by the other. Show this at greater length, by contrasting the effect, that would be produced upon us, by contemplating misfortunes which we believe never could befall ourselves; and those of a man, whose sufferings might possibly
- B be, any day, our own. In order, then, to comprehend Aristotle's reason for associating fear, and no other passion, with pity, in his definition of tragedy, how are we to understand him as *not* representing fear? and how as defining pity?
- [92] Into what do all the other passions, such as hatred, love,
- C disgust, admiration, which are excited in the breast of the spectator by the exhibition of suffering and calamity, resolve themselves eventually? and how does this further sustain Aristotle's definition? With what is tragedy, considered as an art (the sister of music, and closely allied to the plastic art), chiefly
- A concerned? But in so far as it is poetry, which employs words and conceptions as means of representation, what is it also a development of?
- [93] What do we call this all-regulating and all-pervading conception, in which all the single ideas centre? and by what means is
- B our interest attracted to it? Is there not also, in tragedy, an intellectual object inseparably connected with its æsthetic effect, that is to say, with its power of exciting pity and fear? and what is that object? How does Aristotle speak of this, and what
- C does he consider it? How is it brought about by the tragic
- D poet? To what may the moral satisfaction thus produced be likened? What, more directly than moral improvement, may
- A be considered the philosopher's aim in tragic poetry? In consonance with this, what is the character we find in the Greek tragedy?
- [94] Where is the praise due of the important position thus given
- B to tragedy in the eyes of the people? What were the great events of that age; and what their effect generally in Greece?
- C But what was it in Æschylus and Sophocles, respectively, that enabled them to impart to the drama a religious character, of which their predecessors never dreamt, and which was but feebly imitated by their successors? But was not the germ of
- A this religious character derived from the myths? What, however, cannot we fail to observe, acted as the greatest encouragement to the tragic poet in those efforts by which his influence
- B over the public mind was confirmed? To this extent, then, the character of dramatic representation, as a religious solemnity, contributed to what great result?
- [95] It has been well observed, that every expression of personal
- C experience and human feeling found a place in tragic poesy, which never rejected an available idea, from whatever quarter

- it might be derived ; but was there not one common centre, as it were, of all these circles, one single point of view, from which the poet contemplated the work before him ; and what was this ? Since this train of thought was never expressed in a philosophic form, and still less was the result of philosophic studies, how was the mind of the spectator influenced by it ? What criticism of Aristotle supports the view of the reflective genius of tragedy ? Upon what grounds does he so speak of tragedy ? What, in short, must we ascribe to tragedy ? What people were recognised by the whole of Greece as the exponents of this philosophy ? What specially qualified them for this office ? How may it be supposed, that the triumph of genius in them over the mightiest empire of that day, would, generally speaking, affect the public mind ? To what, specially, would such inquiry lead as regarded the divine moral government of the world, and their own mythological system in particular ? How would the moral feeling be affected by such inquiry ; and what would reasonably beget a tendency to ascribe to man the powers which they had hitherto supposed to be the incommunicable attribute of the divinity ? Yet what would certainly withhold the inquirer of that period, bold as his investigations were, from occupying himself with unpractical theories, or lightly violating the hallowed ground of tradition ? In what light would this respect for the institutions of his country lead him gladly to consider tragedy ? To what must we ascribe the universal influence exercised by tragedy as a vehicle of instruction ? Was a philosophizing spirit, in regard of the popular religion, permitted in tragic poetry ? How could Euripides then procure a hearing for his strictures on the popular religion ? What follows from this as to the tragic poet's treatment of religion ? But, in fact, what were such combinations, profound as they sometimes were, only a part of ?
- [96] In this view, what may tragedy be fairly considered ? But could it in this character keep pace with the rapid development of the public character of Athens ? What belief had the heroic spirit of the age gradually discarded ? and with what replaced it ? Show that this progress in the public mind was reflected in tragedy, and how the doctrine of fate was consistently treated in it ? In whose writings first did this appear ; and how did he treat the subject ? What may be said to be the problem of his poetry ? What do we find on this head in his tragedies ? In what light does he place the ancient gods and their ordinances ? How represent the ruling divinity ; and how speak, on the other hand, of the destiny of men ? What alone are the restraints which he seeks to impose on liberty of action ?
- [97] To what did this ideal enthusiasm after a period gradually give place ? What gave rise to this ? and what causes contributed to the development of talent of every sort, and to elevating and ennobling the worldliness of the age ? What was the aspect which the Athenians at this time displayed ? Show how the

brilliant present before them must have rapidly extended the range of Attic thought!

[98] What war had Sophocles, in conjunction with Pericles, been engaged in?

[99] What picture do several real anecdotes give of him? What was it his wish to make tragedy? How did Æschylus and Sophocles differ in the subjects of their tragedies? What did the mythical subjects gain in his hands? What sorts of character did the rules of Greek art oblige him to depict? Yet what is his merit in depicting them, as regards their faithfulness to nature; man's will; and the laws of morality? In what does the superiority of Sophocles over almost all other poets mainly appear? What is the part sustained in all his pieces by his Chorus? Upon what occasions does this specially appear? give an instance.

[100] Show that Sophocles, of all the Greeks, may be considered at once the most pious and the most enlightened. How has he acted in treating of the positive objects of the popular religion of his country? What may be gathered from the tragedies of Sophocles, as to the only time in which they could have appeared?

[101] What would you observe as to the position of Euripides, in reference to his own time, compared with that of Sophocles? What was Euripides' natural character and bias? and as compared with Sophocles? What were his philosophical opinions? Show that with respect to the mythical traditions, which the tragic muse had selected as her subjects, he stood upon an entirely different footing from Æschylus and from Sophocles. How does he relieve himself from the strange position in which he thus found himself placed with regard to the objects of his poetry?

[102] What may be observed as a distinguishing peculiarity of Attic tragedy; and the degree of importance it attached to morality, so far as it is expressed in single apophthegms, or maxims? Show what the use of it is in the three tragedians respectively? In what parts of the piece is this peculiarity of deducing general rules of morality from individual cases especially distinguishable? What will give such sentences a common-place, insignificant, and trivial air? and why may we suppose it will be owing to this? What may this peculiarity of deducing general rules of morality from individual cases be called in the Greek tragedy?

[103] What in common with religion and morality formed an important element of the Greek tragedy? and whence this political character of the Ancient tragedy? Was there any thing inconsistent in this political teaching with the dignity of tragic art?

[104] How did the political feelings of the writers affect their choice and treatment of subjects? In whose tragedies are the most numerous, as well as the most intelligible, political allusions to be found? Mention some of the subjects thus treated by him, both as regards the people, and events of the day. In which

- may he be said to have been particularly successful as regards the Athenian people; and where have we examples of this?
- A Of what is his Menelaus every where the impersonation? How does Sophocles differ from him in this particular? and why, probably, would he object to introduce into serious tragedies, allusions to real life? What contrast in this respect does Æschylus present to Sophocles, and what was his endeavour generally? Give Rauchenstein's representation of the tact with which Æschylus leads the spectator from the action of the plot
- D to subjects or events of the passing day. What tragedy is directly the subject of these observations on the critic's part?
- A What rule may we lay down with regard to our interpretation of passages bearing allusion to matters of the day?
- [105] What was the form of ancient tragedy, and was it distinct
- B and invariable? On what ground would a drama written, as sometimes happens in our days, either entirely or partially in prose, have been pronounced by the Greeks to be utterly unpoetical, not to say unnatural? From what may we argue that it was the intention of the poet to establish a regular and symmetrical system?
- [106] Under what head do the old writers on metre arrange all
- D poems? When the two modes of composition are combined in one poem, what is it called; and under what head do all tragedies and comedies come? Into what two classes are Stichic poems again subdivided? and of which are Epic poems?
- [107] How is the poetry which consists of systems or strophes
- A divided by writers upon metrical science? How is that used in tragedy for the most part composed? Explain *κατὰ σχέσιν*, and what is the opposite to it? Explain the subdivision, *συστήματα ἐξ ὁμοίων*; and to what species does it belong? What rhythm is most frequently employed by tragedy for such systems? Explain the systems called *ἀπερίοριστα*, indefinite, and those denominated *κατὰ περιορισμοῦς ἀνίστους*, unequally defined. What are examples of these, for the most part? What is the order and position of these single corresponding strophes,
- D and the most simple arrangement? What common mark have both sorts of choral songs? What is often added to these choral
- A songs, and where does it appear? What form of choral song do we very rarely meet with? instance.
- [108] In what pieces is a much more artistical arrangement and
- B form of correspondence between single strophes to be found? What have all these pieces the addition of, with what exception? Show to what an extent symmetry is studied in these commoi
- c and songs from the stage? Have we any instances of the antistrophic Choruses being interrupted by a different metre?
- D Give instances in the choral songs of anapæstic systems, of different lengths, frequently following each other. What are corresponding anapæsts now usually designated by?
- [109] How have the free choral songs (*ἀπολελυμένα*) been divided
- A by Hermann, as regards their strophical character? Does this similarity vary? and where appear?
- [110] Among the choral verses what do we often find? and what

makes the division of these choral songs exceedingly difficult?

- B What are meant by *ἐπιφωνήματα*, or *ἀναφωνήματα*? Where else in the piece is a similar attachment to symmetry and metrical parallelism clearly discernible? Explain stichomythy. Examples; what have we in the 'Agamemnon' instead of an entire verse? What is more rare? Examples. In the 'Hippolytus' of Euripides what have we? In Æsch. 'Prom.' (v. 36—80)? and Soph. 'Œd. Tyran.' (v. 99—107)? Give an instance of a verse being divided between two persons? is it always equally divided? For what purpose may we suppose these dialogues to be thus symmetrically arranged, and, as it were, poised? What rhythms might be used for the stasima as well as the songs of individual choristers and actors? and with what difference? For what, and on account of what, were the dochmiac verses specially adapted? What was the metre principally employed in the dialogue of the older tragedy, and where only is this metre found in extant pieces? and what is the case consequently with many tragedies? What ancient tragedy that we possess, has the greatest number of trochaic parts? What metre soon became the standing metrical form for language? and what is its character? On what account, according to Dr. Müller, is the versification of Æschylus more decidedly elevated above prose than that of his successors?

[111] What is the character of the versification of his successors

- D compared with that of Æschylus? and whence the conversational character of their language? What of Sophocles in this respect?

[112] In what was the language of each of the tragic writers in

- A keeping? Notice this more especially, as regards Æschylus. Quote a passage from Aristophanes, in which Æschylus himself is made to speak to this effect.

[113] What is it, that, in the dialogue especially, imparts to his

- B diction an old-fashioned, hard, and rugged character? Give

- C Dr. Müller's illustration of his language. What was it in Æschylus that would not permit him to waste his powers on the com-

- A position of general and easily intelligible sentences? What is one of the essential characteristics of his style? and to what

- does it bear witness? By what name are such expressions known? give an instance of them. What has been a con-

- B sequence of this passion in him, as regards his style? What

- play affords the best specimen of this figurative diction; and

- what other pieces would you mention, as differing less in that

- language from that of ordinary prose?

[114] On what does his syntax rather depend; and what neces-

- C sarily follows from this?

[115] To which of the three great tragic writers was the language

- D of tragedy indebted for its grace and delicacy? What did he

- take care to avoid in the Æschylean diction? and to what end

- employ syntactic combinations of diction? Give Bernhardt's

- A account of the style created by Sophocles: and his comparison

- of the vocabularies of the two writers. State also the difference in the two poets, according to Bernhardt, as regards form.

- [116] What is the character of Euripides's style, as regards *Æschylus* and *Sophocles*; and was it consistent with the characters of his pieces? How does *Aristophanes* notice this? What would naturally incline Euripides to substitute an easy fluency of style, with great propriety and precision of language, for the poetic sublimity, which had been the glory of his predecessors? What may be said in defence of this change, and what against it? Notice critically the language of his *Choruses*; the points for observation in his dramatic text; and his style generally.
- [117] To what did the Greeks scrupulously adhere in the construction and arrangement of the theatre; and to what is this adhesion to be referred?
- [118] What, in point of fact, must the Athenian theatre be considered, and what else would necessarily make its form and arrangements very different from those of a theatre constructed for the sole purpose of dramatic representation? Is this confirmed by the use of the theatres elsewhere?
- [119] Show how the Greek theatre, like tragedy itself, derived its origin from the dithyrambic Chorus.
- [120] Where did the great theatre of *Dionysus*, at Athens, stand? Give the date and occasion of its foundation; and completion. Of how many parts did it consist?
- [121] Describe the manner in which the ground-plan was drawn?
- [122] What site was invariably selected by the architect; and why? How was his object effected in rocky formations? and how when the soil was loose? In choosing a site, what do the architects seem chiefly to have regarded? and what arrangement as to aspect is expressly condemned by *Vitruvius*? How were the dimensions determined? What were the number of seats at Athens? at *Megalopolis*?
- [123] By what arrangement of the seats were all these spectators enabled to see and hear? What was the difference, as regards the rows of seats, in the smaller and larger theatres? How did these *διαξέματα* run? describe the further division of the stories, and give the Greek and Latin terms. To what other purpose did the rows serve, besides seats? What were the two extremities of the theatron called; how bounded? what was its form? and to what did it serve? Give *Göttling's* description of the theatre at *Syracuse*. [Note.]
- [124] Describe the gangway, or *diazōma*. In what were the first row of seats below the gangway different from the rest? What was the height of the wall, and did it serve any further purpose? Was there any passage round the orchestra? and where? and what of the highest row? Were portices attached to the theatres? what would be their supposed use? and how was this object probably attained? How did the spectators enter their seats? If the lower division of the theatron were excavated out of the hill itself, how did the spectators enter? and what were these doors called? Were any mechanical means used for the conveyance of sound?
- [125] What is the next grand division of the Greek theatre, and for what was it occasionally specially arranged?

[126] Of what may the theatre be said, strictly speaking, to have
 c consisted? What was the shape of this transverse building; and to what double purpose adapted? How high was this space raised, according to Vitruvius, above the floor of the theatre?
 d What was its name, and why? Whereabouts in this space did the dithyrambic Chorus perform its dances? and why there? Distinguish between Orchestra and Conistra. Did the sacrificial altar always stand in this place?

[127] What must we take care not to confound this orchestra with?
 A and why? What place, then, did the Chorus occupy during
 B dramatic representations? What may this stand be called, to distinguish it from the grand orchestra, or conistra? and what was their entrance and access to it? How was the orchestra
 C connected with the stage? Where have we instances of the Chorus mounting the stage, or the actors coming down to the
 D orchestra? What may be gathered from this description of the position of the Thymélé? and how may we rather be inclined to think that its steps were occupied?

[128] Why is it that in all the fragments which still exist of ancient
 A theatres, the stage portion is the most imperfect? What is the literal meaning of the word *σκηνή*; whence its application to theatrical exhibitions? and what does it comprehend in its largest meaning in the Greek theatre? What was its more
 B confined sense? What was the *προσκήνιον*? distinguish between *προσκήνιον* and *λογεῖον*. How was the proscenium
 C bounded? and what were they called? Where were the dressing-rooms for the actors? and where were the properties of the theatre kept? Explain *σκεύη*? What was the *ὑποσκήνιον*? how was this wall embellished? was it always visible? of what was the floor of the proscenium? What was the figure of the
 A stage? give some notion of its comparative dimension. On what principle does Dr. Müller account for the form of the Greek stage? There could, of course, be no room for battles, popular tumults, and such like stirring scenes, on such a stage; was it wanted in the Greek theatre?

[129] What makes it impossible for us to ascertain with certainty
 B in the matter of scenery, decoration, &c., how much was left to the imagination of the spectator, and how much was actually
 C displayed before his eyes? Generally speaking, what was the character of the mechanism of the Greek theatre? and to what may we attribute this? By what way did the actors come on
 D the stage and make their exit? What did this wall generally represent? notice the different uses of the doors. What did it also represent not unfrequently? Upon what principle was it that it was the front, and not the interior of the building that
 A was exhibited? Was not a very different style of scenery from this occasionally required? give instances from different plays.
 B Did the scene ever change during the representation? mention instances? and why were they comparatively rare? By what means was the change of scene effected? What were these two
 C revolving scenes called? What their form, place, and mode of
 A use? Distinguish between the *αι ἄνω πόρδοι*, and the *αι*

κάτω πάροδοι! and describe particularly the position of the latter. [Note.] Whence the established rule, that persons from the city should enter on the left, and those from the country or from foreign lands, on the right-hand side of the stage?

- [130] Was the same rule observed with respect to the side entrances into the orchestra, and with what difference? What was the effect of these regulations? By what passages did the Chorus pass from their dressing-room to the orchestra? From these remarks what may the Athenian stage be understood generally to represent? State the three kinds of scenic decorations, as noticed by Vitruvius. Had the orchestra any scenery of its own? or what continued it in keeping with that of the stage? In what pieces is this symbolic character of the orchestra especially manifest? give instances. In the case of the scene being a temple, and the orchestra supposed to be the larger space within the Peribölus, by what was the Peribolus represented? Why would it have been absurd to separate the orchestra and proscenium by a curtain, like those in the Roman theatres, which were drawn up at the commencement, and lowered at the conclusion of the performance? Is there any mention found of such a drop-scene?
- [131] What is the degree of knowledge we possess of the machinery of the Athenian theatre?
- [132] What are the names of the two machines which seem to have been most frequently employed? What was the *εκυκλῆμα*? and what the *εξοστρα* (*ἐξωστρα*)? What scenes does Dr. Müller suppose were exhibited by these machines to the spectators; and in what dramas occurring? Give instances of such scenes. In these and similar instances, what was it the evident object of the poet to exhibit as distinct from the deed itself? What actually took place before the eye of the spectator upon the occasion of exhibitions of this kind? What is Hermann's opinion; and what does he quote in support of it?
- [133] What does the term *μηχάνη*, in its more restricted sense, seem to have signified? What was the *Θεολογείον*? and what was the position of these machines, according to the Scholiast on Lucian? What proverbial expression is derived from the use of the *μηχάνη*? and in what play, as we learn from Pollux, was the *Θεολογείον* employed? What were the machines called *ἰώρημα*¹ and *γίρανος* used for, and how worked? Give an instance of the use of the *ἰώρημα*. Where was the *γίρανος* employed; give instances of the use of it. What supposition is warranted by the accounts which we possess of the manner in which these machines were employed? and by what is this conjecture rendered more probable? What was the use of the machines *βροντεῖον*, and *κεραυνοσκοπεῖον*? Describe the *βροντεῖον*. Explain the terms *ἀναπίσματα*, and *χαρώνιοι κλίμακες*, and give instances of their use. To what age of theatrical exhibition did the use of this machinery rather belong? Can any reason be assigned for this? [Note.]

¹ A collateral form of *αἰώρημα*.

[134] In what light was the exercise of his art viewed by the
A tragic poet at Athens? Was this a feeling peculiar to the
tragic poet?

[135] How did the consciousness of the importance of the position
B, C which he occupied affect him? What furthered the promotion
of these objects? What is the state of our knowledge regarding
the days on which dramatic performances took place at Athens
during the Dionysia? [Note 1.] Was the celebration of Dionysian
feasts confined to Athens? and in what time of the year did they
take place? [Note 1.] Mention these feasts by name; give the
times of their taking place; and state any thing that may be pecu-
liar to any of them. [Note 1.] Were the rural and urban Dionysia
celebrated on the same day? and what was the difference between
the two festivals? [Note 1.] Were there theatrical exhibitions
at all these festivals? what was the grand feast of all? and what
gave it a peculiar interest? [Note 1.]

[136] From what besides may the religious importance of tragedy
A be inferred? and whence this public care of it? What was the
first step that every poet was obliged to take, who desired to
B bring out a piece? Who was the magistrate to whom appli-
A cation was made? If the Archon granted a Chorus and a
licence for the representation, what was the expression used?
At whose expense were the Choruses for Tragedy and Comedy
furnished? By what name was the citizen who equipped
and provided instruction for the Chorus known? and what
B honour was paid him? Explain χοροδιδάσκαλος, διδασκαλείον,
χορηγία. In what light are the expenses incurred by the
χορηγός to be considered? What was calculated to make the
sums expended very large; and of what may they be considered
another proof?

[137] On what points regarding the chorēgus is the information
A which we possess exceeding scanty? How long did the choregiæ
in their splendour last?

[138] Who provided and paid the expenses of the actors? Who
B conducted the instruction of the Chorus and actors? and what
was the most important part of this training? give the Greek
C and Latin terms. To what was the poet entitled, who by means
of such instruction, brought out a drama which had never before
been represented?

[139] Who adjudged the prize? and what were their names? how
were the Mastigophōri or Rhabdophōri connected with the
theatre?

[140] What was the Theoricon? with whom did it originate? to
A whom, and as what, was it paid? Was it only citizens of the
poorest class who received it? What was this Theoricon dis-
tinct from? and did not the public also receive doles of meat
and drink? Did the Athenian women attend the theatres? In
what manner was the theatre divided for the accommodation of
the different classes of spectators? [Note 1.] What, however,
was distinctly understood? give the order in which the different
classes sat: where did foreigners sit? [Note 1.]

[141] Of what did every tragic didascalia or representation consist?

- B What was sometimes substituted for the satyr-play? and about
 A where? Is there any genuine piece of this description extant?
 In what respect did the trilogy of Æschylus, and those who
 adopted his method, differ from that of Sophocles? and what at
 B last became the rule? Cite in proof lists of tetralogies for a
 D period extending over several years. What other argument
 may be adduced to show that it was an established custom for
 each competitor to bring out four tragedies, whenever he entered
 the lists? Give instances.

- [142] On what ground do we take it for granted, that Sophocles
 B produced as many pieces as his rival? Is it not an argument
 against the supposition, of four pieces being brought out at the
 same time, that by far the greater number of tragedies, or titles
 of tragedies, which have reached us, are without any notice of
 the names of the other three pieces brought out by the poet at
 the same time? Why is it unlikely that the number of pieces
 to be produced should have been left to the discretion or caprice
 C of the poet himself? What is the first authentic instance on
 record of such a tragic contest (*ἀγών*)? by whom was this mode
 of representation first introduced? and what may be considered
 D the immediate cause of its adoption? How many poets entered
 A the lists? was this the invariable rule? In what did the honour
 shown the victor consist? and what was thought of the second
 prize? and what was the comparative success of Sophocles and
 B Euripides? What honour did the successful choregus receive?
 and what was engraven on this tripod? Give from Plutarch the
 most ancient record of this kind extant. [Note 1.]

- [143] What are the *διδασκαλίαι* as they are called? Who com-
 C, D menced, and who continued them? What valuable information,
 &c., is derived from this source? What notice was taken of
 actors who had acquitted themselves with credit?

- [144] Is the portion of the time that was occupied in stage per-
 B formances during these festivals, or, the hours required for the
 representation of a tragic didascaly, accurately known?

- [145] Why is it useless to attempt a minute description of the
 C manner in which the ancient tragedies were performed? What
 D alone can be done?

- [146] What is supposed to have been the number of χορευταί
 A before Sophocles; and to what did he increase them? What
 anecdote relative to a play of Æschylus would serve to show
 B that the number in his pieces was originally fifteen? How does
 Dr. Müller endeavour to reconcile these conflicting statements?
 C What makes this view of the subject, if unsupported by actual
 D proof, still by no means improbable? In consequence, then, of
 what arrangement may we conclude that the division of the
 Chorus of fifty into three parties of fifteen took place? and to
 what may we refer the reduction of the number to twelve?
 A How will there be a foundation thus left for the story already
 noticed, relative to the representation of the Eumenides? What
 was the number of persons in the satyric Chorus? What was
 the rank of the choristers, the importance attached to the part
 B they filled, and the estimation in which they were held? Un-

der whose direction did they act; and by what name was he known?

[147] What was the golden age of choral performances; and why?

[148] What was the arrangement of the dithyrambic, and what of the tragic Chorus? and what made this change necessary? Give the terms applied to the Chorus under two forms; and the Greek expression for the quadrangular form. Describe the manner in which the Chorus entered and placed themselves; what were these divisions or ranks called? and what was the position of the Coryphæus? Did the Chorus always enter thus?

B What was the Greek term for the files of five? What place did the Coryphæus then occupy; and when, probably, was this last-mentioned mode of entrance adopted? Did the Choreutæ ever come on singly? give the Greek word.

[149] Explain *ἀριστεροσάται*; *δεξιοσάται*; *λαυροσάται*, and the *κρᾶσπεδίται*. Was the Chorus ever discovered on the stage? instance. Did it ever quit the orchestra and return? instances; and Greek terms for the change and return. On what other particulars regarding the action of the Chorus, is our information very meagre and unsatisfactory? What appears to have been the nature of the *sallatorial* performances of the Tragic Choruses? Contrast the character of these exhibitions with that of the modern dance; and state the principle of the difference. Have we record of any remarkable ballet of the mimic class? [Note 1.]

[150] What was the *ὑμῆλεια*, and what the *σίκιννις*, and how did the one differ from the other? What were *γραμμαί*?

[151] What was the character of the recitation of the Chorus? In its conversations with the stage, how must the Chorus be viewed? Why is it probable that a sort of recitative was used for the anapestic parts? On this subject, in what points is our information very imperfect? Were the choral hymns independent songs; and of what did they consist? Speaking in general terms, what should we say the song was? and what the mode of the choristers singing together? What were the instruments used to accompany the songs and dances? and for what purpose solely? What was the choral costume? On what, according to Bernhardt, does the rhythmical composition of the ancient drama in general, and especially of tragedy, depend? [Note 1.] What, according to him, is the province of the orchestric art? [Note 1.] Show, in his words, how the three sister arts acted together, by necessary consequence, in Attic tragedy. [Note 1.] What does he tell us may be appealed to as a proof that verse and melody, thought and feeling, were inseparably connected with dancing and gesticulation? [Note 1.] Was this union throughout the time of the drama carefully observed? [Note 1.] What have we moderns gained by the loss of this united power? [Note 1.]

[152] In what two particulars did the ancient drama differ most widely from the modern? and are these peculiarities to be re-

- B garded as defects, or not? give reasons. What, most probably, was the primary cause of the absence of female performers from the Greek stage? and of the limitation of the number of actors to three? What reason may evidently be given why the state never allowed a fourth actor? Mention the subjects common to the three great tragic writers. [Note 1.]
- [153] What were the three actors called? and why? Describe, generally, the parts played by these actors severally: was the deuteragonist greatly inferior in talent to the protagonist?
- C What is the assertion of Aristotle on this subject? and Hermann's elucidation of it, on the ground of this assertion? On what ground does he say that the female parts were especially assigned to the third actor, introduced by Sophocles? What, speaking in general terms, may we call the protagonistic parts? What may we assume, speaking generally, to have been the principle by which the tragic writers were guided in the distribution of their parts? To what has the position of the different characters, and their relation to one another, been well compared? What is the assertion of Pollux, as to the entrance of the three actors respectively? Was this always the rule; and when, no doubt, observed? [Note 1.]
- [154] If it ever happened, that two (in the time of Æschylus) or three actors were insufficient for the complete representation of the drama, what was done? what was this additional provision called? What shows that such supernumeraries were seldom required? What were *κωὰ πρόσωπα*; *κενὰ πρόσωπα*; *θεράποντες*; *θεράπαινοι*; *δορυφόροι*; *δορυφόρημα*?
- [155] As there were only two or three actors for all the parts, how was sufficient time afforded for any changes of dress that might be required? What other disadvantage may be mentioned under which the Greek tragic poet laboured? how was the want supplied? and what peculiarity characteristic of the Greek tragedy may be also referred to this want? What, however, enabled the Athenians easily to distinguish the different characters?
- [156] With what was the costume, which was handed down without any change from one generation of actors to another, closely connected? What makes it evident that Æschylus, by whom the greater part of the costume was invented, kept steadily in view the original intention of tragedy? What other proof may be given of the feeling generally entertained on this subject? Give the costume for male characters of the highest rank; for persons of high, but not royal, rank; and for soothsayers. Explain *χιτῶν ποδήρης*; *σύρμα*, *palla*; *μασχαλιστήρ*; *κόλπωμα*.
- [157] Describe the dresses in which Dionysus (Bacchus) and Hercules (Hēraklēs) appeared? What was the costume of a queen? and for mourning? of persons in distress, especially exiles? What means were taken to magnify the personal appearance of the tragic performers? Explain *κόθορνος*; *ὄγκος*; *χειρίδες*. What part is it of the ancient theatrical costume which seems to us especially strange and unnatural? Where must we go for its

D meaning and origin? What did the Greeks lose for the sake of retaining this uncouth, but distinctive appendage of the Dionysian festival? and what was it that would necessarily make this loss less felt in a Greek theatre?

158] On what ground has it been contended that the introduction
A of masks on the Athenian stage was less injurious to scenic
B effect than it would be on ours? Give Dr. Müller's observations on this head, with his illustrations of the argument. But was one and the same mask worn throughout? what instance have we of the contrary?

159] How far might this change of masks answer its purpose?
D and in what cases would it obviously fail? From all that has been said, in what terms may the tragic costume of the ancient Greek theatre be characteristically described? What was the effect and influence which it was nevertheless calculated to produce, and why? For what was it well adapted? and what,
A consequently, very unsuitable for? Was the ancient mask calculated to render the voice of the wearer more powerful? and were the powers of the voice studiously cultivated by the actor?

[160] In what was it necessary for the Greek actor to be well
B instructed, before he ventured to appear on the stage? Whence do we learn this? What proof have we of the extreme sensitiveness of the Athenians with regard to the proper declamation of their actors? What was another essential qualification of the Athenian actor? What resulted, according to Bernhardt, from the readiness with which they availed themselves of the knowledge thus acquired? and in the case of what writer would
D this be an easy task? Was there not some law enacted in consequence of the power thus possessed by the tragic performer over the text of his author? what was it? and by whom
A enacted? Which was considered of most importance, the poet or the actor? and what influence is the actor supposed to have had upon the popularity even of Sophocles and Euripides? In the infancy of tragedy, who was the actor? Afterwards what number of additional performers was found sufficient? whence
B were they chosen; and by whom maintained? Who was the last poet, that appeared in his own tragedies; and how were the actors chosen, that were thenceforth assigned to the poet for the representation of his pieces? Were the actors, who were candidates, accepted without examination? What was the effect of this regulation with regard to the poet, and the actors employed by him?

[161] In taking a retrospective view of Greek tragic art, with
D reference both to the work of the poet and its scenic representation, what must we forcibly be struck with? Illustrate its
A growth, &c. after this resemblance. Give Schlegel's illustration of the wide difference between ancient and modern tragedy. Whence, in fact, have we shown that this great difference is derived both between the ancient and modern tragedy, and the
C ancient and modern actor? Give the character of this difference between the actors.

NOTES.

NOTE A. (page 10, line 20.)

WE have given the generally received opinion; but a different view of the subject may, we think, fairly be taken: for it is by no means certain that the actor, as he is called, was in reality what the term seems to express, the HOLDER OF A DIALOGUE with the Chorus, and not a mere NARRATOR of myths. Such, at least, is the theory recently broached by G. Hermann, in the preface to his edition of the 'Cyclops' of Euripides, "*Illud non videtur dubium esse, inter cantus chori unum aliquem de grege prodisse, qui aliquam antiquam fabulam non ageret sed narrando recitaret.*" a view which seems, to a certain extent, warranted by the notices in ancient writers. In the passage, for instance, of Aristotle, quoted by Themistius, *Θέσπις δὲ πρόλογόν τε καὶ ῥῆσιν ἐξεῦρεν*, the word *ῥῆσις* does not necessarily signify "dialogue," but may be rendered "relation," "narrative," as in the well-known phrase *ῥῆσις ἀγγελικῇ*. Nor should too much stress be laid on the peculiar meaning of the term *ὑποκριτής*: for the invention of Thespis, even if it were nothing more than a narrative of myths, was undoubtedly the groundwork of the dramatic system of later times; and therefore the term by which the second and third actor were afterwards designated, might be applied in a somewhat looser sense to the narrator. For it often happens, that words indicating a particular situation or circumstance, are taken in a more general sense, and used to express the origin or cause of that situation or circumstance, although, strictly speaking, such an application of the term is incorrect. For instance, Aristophanes in the 'Wasps' (l. 1519), says of Thespis, *τάρχῃ' ἑαίν', οἷς Θέσπις ἠγωνίζετο*. Here the term *ἀγωνίζειν*, strictly interpreted, would signify a poetical contest such as never existed, or could have existed, in the days of Thespis. The whole question respecting the construction of the tragedies of Thespis depends on an antecedent question, which it is impossible to resolve; namely, whether the Thespian tragedy was an original invention, having no connexion whatever with the dramas represented by Arion, at Sicyon, with which according to this theory, Thespis was entirely unacquainted; or whether it was a mere development of the Sicyonian tragedy. In the first case, the actor of Thespis might have been little more than a narrator of myths; in the second, we should be rather inclined to adopt the view of those critics who maintain that he took part in a dialogue with the Chorus.

NOTE B. (page 12, line 7.)

“This remark, in connexion with the notices which we find in other respectable writers, gives us some insight into the character and composition of the tragedies of Phrynichus. We are told, for instance, that Æschylus greatly curtailed the part of the Chorus, and shortened the long monologues, by the introduction of a more lively dialogue between the actors: and if we compare the economy of his different pieces, we shall find that in those written in the time of Phrynichus, of whom Æschylus was a professed admirer (we mean the ‘*Persæ*’ and the ‘*Supplices*’), the Chorus sustains a more important part than in his later pieces, and the lyric portions occupy more than half of the text. Reasoning, therefore, from the presumed connexion between the two poets, we may fairly conclude that in the dramas of Phrynichus (as in the contemporary tragedies of Æschylus), the lyric element greatly predominated over the dramatic.”—*Bode’s ‘Hist. of Grecian Poetry,’* vol. iii. part i. p. 78.

THE END.

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